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AUGUST RECORDS

By THE EDITOR

I WONDER if any of the readers of THE GRAMOPHONE who speculate on the personalities of our reviewers have ever speculated on the personalities of the blurb writers in the monthly bulletins of the recording companies. I recommend a comparative study of them as good practice for judging the character of a man by what is called internal evidence. The trouble with most of the Baconians is their neglect of internal evidence, and the ingenious way in which several of our correspondents have discovered that Compton Mackenzie, K. K., and C. M. C. are one and the same person has reminded me very much of the methods of Baconian investigators. It is true that one or two discovered a similarity between K. K.'s writing and mine; but, because that similarity is really no more than the vigour with which we discuss our likes and dislikes, anybody who will take the trouble really to read right through a set of criticisms by myself and K. K. ought very soon to realise that K. K. and myself represent the exact poles of human opinion. It is precisely because this is so,

and because half humanity partakes more or less of the attitude toward life which I represent, and the other half of the attitude which K. K. represents, that readers who have the wit to grasp this will be able to arrive, with as much certainty as the opinions of others can ever provide, at what they themselves will like. I confess I have been a little bit shaken over our readers' literary judgment by the recent correspondence.

August is as dull a month in the gramophone world as it is in everything else. Still, there were one or two good discs which nobody ought to miss. Perhaps the best of these was of De Gogorza singing *La Paloma* and a Mexican air called *La Golondrina*. I hope this means that we are going to have reissues of all De Gogorza's Spanish records, the album containing which I regard as one of the most precious in my collection. Many singers, male and female, have given us *La Paloma*, but when De Gogorza sings it—"ah, the difference to me." This disc (H.M.V., D.A.782) is in the very front rank. The record of the *Tristan and Isolde* Prelude, conducted

by Albert Coates, is superb. I must insist that the legend, "silent surface," which is now printed at the foot of every page in the H.M.V. bulletin, is not true. If a much less noisy surface were claimed it would be true. When so much can be justly claimed for a record like this, why claim what nobody with a pair of ears can possibly accord it? The gramophone deserves more respect than a patent medicine. "Oh, listen to the bass" was a perfectly good slogan, but "silent surface," with or without notes of exclamation, is not. The only company that can claim this at present is Columbia.

The notion of having to attend a Handel festival at the Crystal Palace fills me with such gloom that I don't think I am capable of being fair to the records of it issued by Columbia, and if I say I do not think them as good as the H.M.V. records of the *Messiah*, sung in the Albert Hall, I may be the victim of my own imagination, for all the time I am listening to them I seem to be surrounded by a horrible audience of mid-Victorian statues come to life, and the applause sounds as if the lady, who attached to a parachute was recently "released" from an aeroplane, was descending through the roof of the Crystal Palace. This boiled-beef-and-carrots music is not for me. Dean Inge, who dislikes all music, might enjoy this commonsense noise which has drowned with its anti-sentimental exuberance how many ignominies, how much cruelty. I have never been able to understand why Samuel Butler placed Handel's music above all other. It seems so often the fraudulent expression of an insincere emotion, and the very music I should have thought Butler would have most disliked. I comfort myself with the memory that he had many eccentric opinions, not the least of which was that the *Odyssey* was written by a woman.

We have already had Grieg's *Sigurd Jorsalfar* Suite from Parlophone, and one cannot feel much gratitude to Columbia for giving it again with the London Symphony Orchestra and Schneevoigt. It is dull.

Miss Marion Talley's latest record (H.M.V., D.A.783) did not make me any more enthusiastic about her voice, which is beautiful enough, but lacks emotion and dramatic expression. I think she could sing "Coming through the Indian Corn" better than *Comin' thro' the Rye*; and *Home, Sweet Home*, even in these days, ought to say something more than a five-finger exercise. Nor did I care for Mr. Robert Radford in Sanford Terry's arrangement of Bach's *Coffee and Cupid*. This kind of grim playfulness always will distress me. Dons and schoolmasters sporting plunge me into gloom, and Mr. Radford's performance does nothing to make me feel less gloomy. The excellence of the orchestral accompaniment is remarkable. In the Columbia list I was much impressed by a popular price record of two Italian arias in English sung by Mr. Heddle Nash. Those who do not possess Donizetti's *Una*

furtiva lagrima and Meyerbeer's *O Paradiso* should avail themselves of this opportunity of securing Col. 9104 (4s. 6d.). But I think the pick of the Columbia discs is a really magnificent viola record by Lionel Tertis. One is so accustomed to finding that an old Irish air means the *Londonderry Air* that I should point out that this particular Irish air arranged by the player is new to the gramophone and most attractive; so, too, is the composition by the player on the other side, *Hier au Soir*. The next record I should choose from the Columbia bulletin would be 3934 (10in., 3s.) of a mandoline band. New recording has made it possible to reproduce the mandoline, and this disc is of equal quality with those magnificent Balalaika discs recently published by the same company. As I always have to say which I like better, I must declare for the H.M.V. records of *The Aldershot Tattoo* over those of Columbia. Talking of bands, I am glad to see that Sousa marches are appearing again. There is a good example of one by Arthur Pryor's band (H.M.V., B.2327) which I thoroughly recommend. Of light records last month Frank Crumit's *Thanks for the Buggy Ride* was much the best I have heard of this engaging ditty, and his variation of *Billy Boy* on the other side is equally good (H.M.V., B.2325). Note too the records of the Singing Sophomores issued by Columbia. They're so good.

The Vocalion list for August was dull. They have a magnificent contralto in Madame Clara Serena, but *Silver Threads among the Gold* have turned to baldness by now.

A feature of the Parlophone list is the complete recording of the Schubert *Quartet in D minor* by the Edith Lorand Quartet. The main question for our readers is whether they should spend 25s. 6d. on this version or 26s. on the Columbia version. My vote must go emphatically to Columbia. Spiwakowsky's violin records, to which I have already alluded, maintain their excellent quality, and there is a particularly good record of the Irmeler Ladies' Choir, with Mozart's lovely *Laudate Dominum* on one side and a pleasant melodious song by Pinsuti on the other. (Parlo. 10475.)

The first of the Polydor electric recordings have reached me. It is good to have Mozart's *E flat Symphony* exquisitely recorded, though I cannot pretend I like Dr. Strauss' interpretation. The *Heldenleben* conducted by the composer is a magnificent piece of recording, and people who are frightened of Strauss will find this one of the easiest of his works to tackle. I shall not say any more about it now, because I am preparing an article on all the orchestral works of Strauss recorded for the gramophone, to be published later on. From Polydor, too, came some vocal discs by the new recording. The long duet from *Lohengrin*, *Tetramund-Ortrud*, is so like two people arguing outside in the street late on Saturday night that some of the

beauty of Madame Olszewska's voice may have escaped me. I have certainly heard no record of hers so far which justifies the extravagant adulation she received from the English critics. Madame Kappel, on the other hand, has a really exquisite soprano voice, and her singing of *Pace, pace, mio Dio* from *Forza del Destino* is in its way perfection. I confess I was disappointed with the recording of the orchestra under new conditions of the *Finale* from *Götterdämmerung*, and I hazard a guess that the singer was too far in front of it. It is significant to note what disastrous noises Wagner can extract from a lovely soprano like Madame Kappel. Surely the time has come to abolish the human voice from Wagner's operas and use special saxophones instead or, better still, turn them entirely into orchestral works. The wonderful duet from *Carmen*, *Si tu m'aimes*, was sung by Madame Olszewska and Dr. Emil Schipper in the worst Germanic style. This is surely one of the greatest moments in all opera, and to fail to thrill when it arrives does argue a real dramatic incompetence. I recommend the old H.M.V. version of Farrar and Amato. There's life in the old dog yet! I offer this as a slogan for the Evergreen catalogue.

Further discussion of sound-boxes will be resumed in the October number, following upon a visit to Jethou by the Expert Committee, the members of which, if the interests of the gramophone demand it,

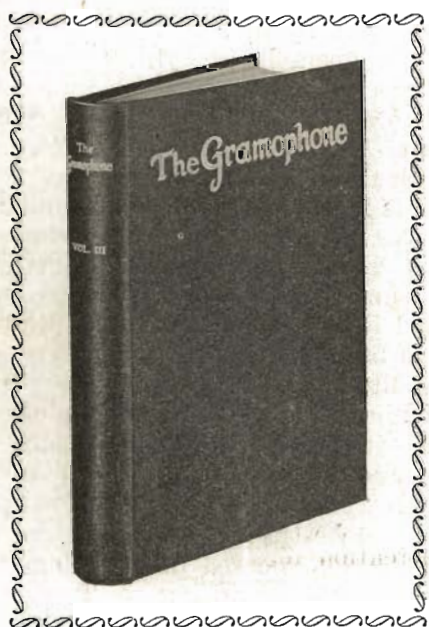
will be marooned on an islet close by at the end of the conference.

Only one reader, Mr. A. C. Stehouwer, of 66, Corn. Krusemanstr., Amsterdam, spotted that the *Andante* from Mozart's *Quartet in G, No. 10 (Serenata)* Columbia L.1729-30, must have inspired Donizetti's great baritone aria, *A tanto amor*, in *La Favorita*. Unfortunately he omitted to supply the much easier answer, that the theme in the first movement of the Schubert *Quartet in D minor*, now published complete both by Columbia and Parlophone, was used in the *Flower Song* in *Lilac Time*. Several readers spotted this. I cannot award Mr. Stehouwer the prize, but if he will name a single record that he wants we will send it to him. The resemblance to *A tanto amor* is really startling. This was the aria with which Battistini made his success. Perhaps those who enjoy Donizetti will now try Mozart's quartets, and perhaps those who enjoy Mozart's quartets will hesitate before they commit themselves to the critical cliché that Donizetti only wrote cheap tunes.

COMPTON MACKENZIE.

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I.—Opinions and Indiscretions

MY first word this month must be one of thanks to the recording companies who have responded so generously to my exorbitant demands for records. H.M.V. alone must have supplied me (through THE GRAMOPHONE) with quite a hundred pressings, and Columbia and Parlophone are responsible for bulky consignments. Beltona, Brunswick, Velvet Face, and Vocalion have all sent their quota, and every one has treated me with a courtesy and liberality for which I cannot be sufficiently grateful.

This ubiquitous kindness, coupled with the generosity of our old friends Messrs. Alfred Imhof, who have lent me a strong contingent of Polydors, has enabled me to marshal an imposing array of some four hundred records. These do not by any means exhaust the supply; they do not include any of the band records* or other arrangements, and even among the orthodox vocal and orchestral excerpts there must be many that have eluded my very fallible eye, quite apart from the innumerable Polydors of which I have had only a selection. I should be glad, therefore, if readers who notice any important omissions would write to me (c/o THE GRAMOPHONE) giving full details.

I do not think it would be worth while for me to give a separate account of every record I have heard even if the Editor allowed me space for such an undertaking. Naturally some have impressed me more than others, and most people will probably prefer me to confine my remarks to a select few. But it may be useful to discuss briefly some of the general conclusions to which my researches have led me. These refer to a variety of subjects, and I must arrange them as best I can.

Let me take as my starting-point the obvious fact that while there remain large masses of Wagner that no one has recorded hitherto, yet certain other portions (such as *O Star of Eve*, *Elsa's Dream*, the *Prize Song*, and the *Good Friday Music*) have received a very full share of attention. This will surprise no one; it merely indicates that these items appeal with special force to performers or public or both, and have been found suitable for reproduction on the gramophone. But such reduplication sets a problem to the collector. He is anxious that his record library should be fairly representative of Wagner's work, but whenever he comes across a new and striking rendering of some beautiful but unfamiliar extract, he is sure to find "another infernal Prize Song" or something of the sort on the back. He can, of course, play for safety by concentrating on

the work of one or two great singers like Emmy Bettendorf or Norman Allin, or on a single set of records such as the familiar H.M.V. black label series; but if such a course avoids monotony in one respect it introduces it quite unnecessarily in another. I shall presently endeavour to show that it is possible to get together an extensive and varied library that does not contain too many duplicates. For the moment it will be sufficient to note that the difficulty exists and requires careful thought if it is to be overcome.

But while nobody wants to be snowed under with *Prize Songs* and the like, it is clear that at least one version of each of the popular items will be essential to the true Wagnerian. Here again I shall have some specific recommendations to make later on which may be of assistance to those who are willing to accept advice. The *acharné* gramomaniac, however, will probably like to make his own choice, and to him I submit for what they are worth the following notes on the problem of selection.

In the first place I must insist that any attempt to measure all Wagnerian records by the same criterion is a fatal mistake. Judged by the standard of clarity achieved in the reproduction of *O Star of Eve*, all the versions of the *Prize Song* are blurred, and the choral *Finale* to the second act of *The Mastersingers* is a mere confused noise. This has nothing to do with faults in the reproduction of the extracts from *The Mastersingers*, but is inherent in the music itself, and would be just as noticeable in the opera house. In *O Star of Eve* we have a perfectly straightforward tune of the cut-and-dried order with the simplest possible accompaniment. It does not need a genius to strike the balance required. There are a few orchestral points in the *recitative* which practically make themselves, and there are a harp and 'cello in the *aria* that fall into place almost automatically. But it is the singer in whose hands the conduct of affairs lies, and if he is competent, the conductor has little to do but keep in with him. Nor is the recording difficult for any company with experience of vocal and orchestral work. The harp must come out, of course—it is part of the poetic idea—and the 'cello and one or two other small details, but these are easy matters with such light scoring, and in the main the orchestra may be left in the background and attention focused on the singer. It is interesting but not surprising to observe that this and other excerpts from *Tannhäuser* in which the conditions are fairly similar have attracted vocalists of the Italian school. Battistini's record

*Perhaps the band expert will deal with these?

of *O Star of Eve* (H.M.V. D.B.194) is as good as any I know. The chromatic tune and the harmony are certainly Teutonic, but the subordination of the orchestra, the prominence of the melody and the opportunities it offers for vocal effects, the slightly self-conscious and histrionic atmosphere—all these are qualities that the song shares with many of the best Italian *arias*. A fine artist like Battistini can be trusted to render this music with complete sympathy. He uses Italian words, to be sure, but Wagner has not indulged here in any subtle word-painting, and the poetic value of his original lines is not such as to render translation a crime.

I believe that Wagner once wrote in a letter that he wished all his operas to be sung with the broad freedom of the Italian manner (I forget his exact words). This is an enlightening remark which singers would do well to bear in mind, but it does not imply that Italians are always the best people to interpret his music although some of it may suit them very well. We have already noticed the tendency of his style to drift away from Italian ideals, to become steadily more symphonic and more complex, and thereby to appeal to a different type of artist and to require more elaborate treatment in the recording room. The *Prize Song* is as lovely a tune as *O Star of Eve*, but its structure is far less obvious, and both singer and recording expert have to take into account the elaborate orchestration by which its beauty is so signally enhanced; and when the attention of the audience is going to be divided between so many simultaneous melodies it will clearly be impossible to give to each one of them the same prominence and the same sharp definition that can be reached where only one has to be considered.

Hans Sachs' monologue *Mad! Mad!* takes us a step further still. For this extract a fine voice is as necessary as ever, but now it is only one of many essentials. A good diction is just as important, since a proper appreciation of the music is only possible if we can understand the words. And for the same reason the language used should be either our own tongue or the original German (which we can follow from the score with the help of a translation). Finally, the singer must be alert to catch every one of the subtleties with which the monologue is crammed. To do this he will have to study the orchestral part as closely as his own; for Wagner has entrusted to the instruments a liberal share of the poetry and the drama, and the vocalist who ignores their contribution to the total effect is certainly unfit to interpret the rôle of Sachs.

Finally we reach the *Good Friday Music*, and here I confess that I prefer the purely orchestral versions, such as Columbia have given us with the old process of recording (L.1550 and L.1551) and H.M.V. (D.1031) with the new. In all the vocal records the singer is too prominent; it is the in-

struments that provide the music, and even the most talented vocalist has no function beyond giving us, as modestly as he can, the verbal clues to what is going on.

So far I have only referred to extracts with a single voice part. But I need not labour my point further; it is obvious that each additional singer will mean a new strand to be woven into the already complex skein. In the *Finale* to the second act of *The Mastersingers* we have a chorus divided into many parts and singing different words at a great pace, while the orchestra pursues an independent but equally precipitate course of its own. It is inconceivable under any circumstances that every word and every note should come out with complete distinctness. Nor is it desirable; Wagner was trying when he wrote the passage to depict the confused uproar of a street riot, and he has succeeded admirably.

Enough has now been said to show that the prudent Wagnerian will look for very diverse qualities in the various records of his library. The next thing is to take a glance at the peculiarities of the different companies as far as they affect the question. Having heard a good many of the records issued by the leading firms, I have formed certain general opinions about them. It is not likely that my views will be shared by everyone, but at least they may serve as a basis for discussion.

Polydor have the largest selection of Wagner excerpts and also in all probability the finest set of singers for this particular music. The records often leave something to be desired in the matter of surface-smoothness and the orchestral reproduction is seldom up to the highest British standards. But the artists represent the authentic German tradition, and can usually be depended on for intelligent and respectful interpretations; sometimes they give us very much more.

The Parlophone company has only recently come to the front, and their catalogue still contains a few records that are hardly worthy of them. But when these have been excluded there remains a list which, though shorter than Polydor, is no less remarkable. The Emmy Bettendorf series alone is enough to justify them for launching out into Wagnerian seas, and this magnificent artist is supported by others among whom I may single out Lauritz Melchior, the Danish tenor, who as Siegmund and Siegfried has recently created such a profound impression at Covent Garden.* Parlophone have on the whole been more successful than Polydor in achieving a good balance between singer and orchestra, and their strings have, as we all know, a peculiar sweetness. Their twelve-inch records are inclined to err occasionally on the side

*He has also recorded for Polydor, by the way.

of brevity, but after all quality is more important than quantity.

If it is quantity one wants one had better go to H.M.V. Their catalogue contains more Wagner items than any other except Polydor, and nearly every disc is as full of music as it can hold. Once or twice they have allowed their desire to give us as much of the score as possible to lead them astray, and have forced the pace. There are several of their *Tristan* series, for instance, that would be the better for more deliberation even if it involved curtailing the various extracts. In other respects they are hard to beat. They have solved the problem of balance with more completeness and consistency than any other company, and their orchestra creates an impression (I do not think it is an illusion) of genuine Wagnerian weight that is most satisfying. Their celebrity section is interesting, but their greatest achievement is the splendid collection of black label records in which the singing is done in English by well-known British vocalists. Some of these artists may fall individually just short of the standard set by their continental brethren, but any weaknesses of this kind are amply compensated by the admirable team work and by the sense of continuity that one gains by listening to a whole set of records from an opera in which the same cast has been preserved throughout. The surface of some of the early H.M.V.'s is a little rough but this defect has disappeared entirely in their recent issues.*

Columbia is the only other company that has provided me with sufficient material to justify any general inferences. This firm has not attempted to put together a representative Wagner record library as H.M.V. and Polydor have done, but it has issued, incidentally as it were, a number of attractive discs. Among the artists the most impressive names are those of Bruno Walter, Hamilton Harty, Norman Allin, and Frank Mullings. Delicacy and sweetness seem to be the watchwords of the recording room, qualities which are both enhanced by the admirably smooth Columbia surfaces. Their orchestra lacks the weight of H.M.V., and one sometimes suspects that the forces employed are not very large. But against this must be set the silkiness and purity of their string tone and the astonishing clearness with which the various instruments can be heard in the *ensemble*.

Quite independent of all these differences and peculiarities is the broad distinction between "new process" records and the rest. When first I began to prepare these articles the number of Wagner items reproduced by electrical means was limited to the *Parsifal* (H.M.V.) series and one or two other extracts issued by the same company; and I hoped it would not be necessary to stir these troubled waters once again. But the last two or

three months have made a great difference. H.M.V. have been bringing out one or two electrical and electrifying Wagnerisms regularly, and it looks as though they proposed gradually to supersede all or most of their old records. Columbia too have entered the field, and have already achieved very notable results. But though these companies appear to have decided definitely on an electric policy, a glance at the correspondence pages of THE GRAMOPHONE shows that the public is by no means unanimous in its approval. For myself, I have always taken the view that the discovery of the "new process" marked a considerable advance, but that we should have to wait till the experimental stage was passed before we could measure the ground gained. I could not join the chorus of enthusiasm provoked by the *Parsifal* album; for while I recognised that we were getting a brighter, fuller, and more massive tone than ever before, it seemed to me that the price we were asked to pay in the distortion of instrumental *timbres* was rather a high one. The flutiness of the violins in their top register, the reediness of the string *ensemble*, and the queer acrid quality of the wood-wind impart to much of the score a colouring that is not Wagner's and fill Klingsor's magic garden with a sulphurous, infernal light little likely to assist the schemes of the magician. But the *Parsifal* album is now a year old, and there is no denying that the latest records I have heard, the H.M.V. versions of *Siegfried's Journey to the Rhine* and *Siegfried's Funeral March*, and the Columbia selections from *Lohengrin* and *Parsifal*, show an enormous improvement. In all these the defects of the new method of reproduction have been so minimised and its virtues so enhanced that I confidently recommend these issues in preference to all others of the same music. But I see no reason why next year should not improve on this year as much as this year has improved on its predecessor. We do not want the tone to be made still louder; it is already quite loud enough. But we do want sweeter strings and a more faithful reproduction of the qualities of several instruments. At present there is a devil in the instrument who imparts a sinister, almost threatening effect to the music whenever he can. The companies have already driven him out of choral territory and are pressing him hard in orchestral country. I am hoping that another twelve months will suffice for his final exorcism.

I come next to the matter of labels. Complaints of carelessness in this department have reached THE GRAMOPHONE from various sources, and are not without foundation; for while I admit that the errors are not very many, yet I cannot see why there should be any errors at all. In the H.M.V. records of *Tristan* the company seem to have been unable to decide on the orthography of the name

* I do not refer only to the new process records.

of Tristan's beloved, which is spelt variously "Isolde" and "Isolda" (with a horrid, barbarous "a"). To be sure, such a harmless slip provokes nothing worse than a smile, but why provoke even that? And sometimes the mistakes are really misleading, as when the Polydor version of Waltraute's story from the *Dusk of the Gods* is labelled *Höre mit Sinn*. One listens in vain for these words from the lips of the singer; they are indeed to be found in the score, but only by looking at the bars preceding the point where the extract begins. Again, the rendering by Tudor Davies of *By Silent Hearth*, Walther's first song before the Mastersingers, is called by the H.M.V. label expert *Walther confesses Nature his only teacher*. This gives quite a false impression; "Sir Walther of the Vogelweide" is mentioned by name as the author of the book whence the knight gained his knowledge. I am bound to say, though, that I have not noticed any misstatements of this kind among the latest Wagner issues of the British companies, so perhaps we may regard them as a thing of the past.

I have a suggestion about labelling that may be worth putting forward. It is that all Wagner records should be issued with titles in English or German or both, no matter what tongue the singer uses. Many people find it difficult to recognise even an old favourite when it is catalogued under a foreign disguise, and for those who enjoy following the music from the score the French and Italian headings are an unmitigated nuisance.

There remains the difficult subject of "cuts" which I have reserved till the end. I read a letter to THE GRAMOPHONE some time ago in which the writer lamented that we had not got a complete *Tristan*. I sympathise with him; I too should like to possess the whole of *Tristan* (in about four albums of a dozen records each) if only some one would give it to me. There would be a few discs somewhere about record thirty (the early part of Act III.) that I should not put on very often, but it would be nice to know they were there. I am afraid, however, that the financial difficulty is too universal to make the recording of *Tristan* as a whole a profitable adventure for any company. And if once we admit (as we must) the principle of extracts I do not see how we can logically deny the expediency of "cuts," so long as the pruning-knife is used sensibly and with moderation. There is, for one thing, a great deal of Wagner which the ordinary man finds dull. That will have to go. And there are other passages which, however thrilling in a stage performance, lose a great deal on the gramophone—especially if the audience has not seen the opera. These too we can dispense with, as also with those sections that are mainly repetitions of music already recorded. But when these excisions have been made we are still left

with a good deal more than can conveniently be dealt with. H.M.V. have given us an excellent example of how the telescoping may be done in their *Mastersingers* series, where we get the gist of almost every scene on a very moderate number of records. They have set the score-reader a very pretty problem certainly, but he is not the only person to be considered, and on the whole they have done their work splendidly. There is only one lapse, the unpardonable "cut" in *Mad! Mad!* Why on earth did they not give us the whole of this even if it meant filling two sides (as Polydor have done), and leaving out something else? The Monologue is one of the best things in the opera, and we cannot spare a bar of it. If it is too long for one side and too short for two why not let us have a double-sided ten-inch record? A judicious use of ten-inch discs would ease the situation very often, I fancy, and I am surprised we are not given more of them. At present most of the companies seem to think that only the twelve-inch variety are good enough for Wagner.

There is a story* of how Schubert at one period of his life regulated his Muse by the clock, starting and ceasing work in strict accordance with his time-table. When asked by a friend what he did if he found himself when the clock struck within a bar or two of the completion of a symphony he replied: "I finish it when I resume work." But the friend was not so easily disposed of: "What do you do if you finish a symphony five minutes before the hour?" he asked. "I start another," said Schubert. I am reminded of this when I listen to the records of *Siegfried's Funeral March*. The March itself nearly fills two sides but not quite, and as it is impracticable to go on into the next scene each version endeavours to get in one more than its predecessor of those detached, spasmodic phrases at the beginning. At present the new H.M.V. edition leads by a short head, but what pleasure or profit we are expected to derive from this drum solo interrupted by occasional bass rumblings I fail to see. It is all intelligible enough in the score where it marks the dismay of the hunting party at Siegfried's death. But until one of the English companies gives us the music describing this event I suggest that so many drum-taps are unnecessary. Another case in point is the H.M.V. version of the beautiful *Ewig war ich* from the third act of *Siegfried*. There are very few sopranos alive who can sing this song as Austral can, and I am sure that most people would far rather that she were allowed to "spread herself" and fill the side (as Frida Leider does for Polydor), rather than that she should be compelled to hurry along in order that Siegfried may babble forth some of his much

*This anecdote was told me by a high authority, but I will not guarantee its authenticity. The high authority had imagination and a sense of humour.

less attractive protestations of love at the end. But I have already deplored this tendency to breathless haste and I need not revert to it.

The conclusion of the matter seems to be that we want all the Wagner we can get, but that as we may not have everything we insist that the extracts should be very carefully chosen. I raise no objection to judicious "cuts," but essential matter must not be sacrificed. I do not regard a series of drum-taps as being worth the trouble of recording for their own sake, and I protest against a good singer or a fine orchestra being hurried along when they are performing something worth listening to. By curtailing some extracts, "cutting" others, and by availing themselves of ten-inch discs on certain occasions, I believe the companies would generally be able to give me what I want without fobbing me off with unduly short measure (I am not going to quarrel about half an inch).

If any one has a further point of general interest that he would like raised I should be glad if he would

write to me. I may be able to deal with it in my next article, which will be devoted to the consideration of particular records.

PETER LATHAM.

* * *

NOTE.—In the essay on "Wagner," published in the June GRAMOPHONE, I speculated as to whether Wagner could ever have heard a gramophone or phonograph. I have since had a letter from Mr. J. C. W. Chapman, who tells me that Wagner *could* have heard a phonograph, though not a gramophone. The Edison Phonograph, he says, was patented in 1878, and may well have been heard in Europe before Wagner's death. Mr. Chapman concludes his letter, "What I should like to know is: *did* Wagner actually hear the phonograph?" Can any reader tell us this?

May I also take this opportunity of correcting a slip in the same June article? I said there that Wagner used four tubas in *The Ring*; the figure should, of course, be five. P. L.

SELECTED RECORDS

By F SHARP

[The object of this list and, it is hoped, subsequent lists, is merely to remind old readers and to inform new readers of records from the general catalogues which have been praised in the past and should not be forgotten by the discerning.]

H.M.V.—D.675.—Leila Megane (contralto): *Sabbath Morning at Sea* (Elgar), 6s. 6d.

"The only piece of music I know that really does give me the sea unmistakably."—*The Editor, January, 1924.*

VOCALION.—A.0213.—Evelyn Scotney (soprano): *Blue Danube* (Strauss) and *Waltz from Romeo and Juliet* (Gounod), 5s. 6d.

"I wager that most of our readers who try this record will support our high opinion of Miss Scotney's voice. It may be an imitation of Galli-Curci, but it is a good imitation."—*The Editor, January, 1924.*

ZONOPHONE.—A.274.—Browning Mummery (tenor): *On with the Motley from Pagliacci* (Leoncavallo) and *Your tiny hand is frozen from Bohème* (Puccini), 12in., 4s.

"Talking of *Pagliacci* I have seldom heard *On with the Motley* sung better than by Mr. Browning Mummery. On the reverse of this is *Che gelida manina* from *Bohème* which it is interesting to compare with Hislop's version. . . . If Browning Mummery, handicapped as he is by the words being in English, compares very favourably with him, it means that he stands out in my mind as a really first-class tenor. . . . Here is a man who can act as well as sing."—*The Editor, November, 1923.*

PARLOPHONE.—E.10080.—Emmy Heckmann-Bettendorf (soprano): *Senta's Ballade* from *Flying Dutchman* (Wagner), 12in., 4s. 6d.

"The best chorus I've ever heard on the gramophone is the Parlophone record of *Senta's Ballade*, and not only is the chorus lovely, but Heckmann-Bettendorf is the best dramatic soprano I've heard for a long time."—*The Editor, April, 1924.*

PARLOPHONE.—E.10092.—Emmy Heckmann-Bettendorf (soprano) and Emma Bassth (contralto): *Dance Duet and Evening Prayer* from *Hansel and Gretel* (Humperdinck), 12in., 4s. 6d.

"These are the best soprano and contralto duets I have ever heard either on the gramophone or in the opera house. A real superlative and it costs 4s. 6d. It is so silvery that I believe if you offered the record as coin of the realm not even a taxi-driver would look twice at it."—*The Editor, April, 1924.*

BRUNSWICK.—15061.—Claire Dux (soprano): *Hedge Roses* (Schubert) and *The Broken Ring* (Gluck), 5s. 6d.

"Not on any account must the Brunswick record of Claire Dux singing *Hedge Roses* and *The Broken Ring* . . . be missed. . . . Exquisite."—*The Editor, April, 1924.*

COLUMBIA.—937-38.—English String Quartet: *Quartet in E flat, Op. 64, No. 6* (Haydn), 12in., 9s.

"The most delightful piece of chamber music this month. These two records, issued at a popular price, I recommend to anybody who wishes to make a beginning with chamber music. The music is as sweet and simple as bird-song; the recording is perfect; and the leadership of the first violin is exactly what leadership should be. The two records cost 9s. at the revised prices and they simply must not be missed."—*The Editor, November, 1923.*

COLUMBIA.—L. 1494-5-6.—Hamilton Harty (piano) and Arthur Catterall (violin): *Sonata in A* (Mozart), 12in., 19s. 6d.

"It is in crystalline and radiant music like this that one appreciates at its full value the new Columbia process. He who buys these records on my advice will bless me."—*The Editor, January, 1924.*

COLUMBIA.—L.1535-6-7.—Arthur Catterall (violin) and William Murdoch (piano): *Sonata in D minor* (Brahms), 12in., 19s. 6d.

"A glorious piece of chamber music from Columbia. I do hope our readers are supporting the discovery of Brahms by the recording companies. No composer that I know of wears better."—*The Editor, April, 1924.*

H.M.V.—B.1722.—Una Bourne (piano): *Minuet Célèbre* (Mozart-Palmgren) and *Evening Whispers* (Palmgren), 10in., 3s.

"Very good indeed. . . . There is no need to praise the H.M.V. piano tone."—*F Sharp, February, 1924.*

ZONOPHONE.—A.279.—Max Darewski (piano): *Concerto in G minor* (Saint-Saëns), 12in., 4s.

"I was particularly delighted to hear the very spirited rendering . . . by Max Darewski, whom we hear unfortunately so seldom in concert halls."—*Vladimir Cernikov, February, 1924.*

COLUMBIA.—L.1488.—Norman Allin (bass): *Hagen's Watch and Call* from *Götterdämmerung* (Wagner), 12in., 6s. 6d.

"The best vocal record (this month)."—*The Editor, November, 1923.*

THE GRAMOPHONE AND THE SINGER

(Continued)

By HERMAN KLEIN

Some Columbia "Celebrities"—I.

IT was rather over two years ago—in June, 1924, to be exact—when I told the readers of THE GRAMOPHONE, in the first of these articles, the story of my connection with the original Columbia Company as organized in the city of New York at the beginning of this century. I mention it again now with no purpose of recapitulation—that being quite unnecessary—but merely to explain why I feel a personal interest in some of the artists and the records that fall under the category of Columbia "Celebrities." Most of them I knew well personally, and in the making of certain of their records it was my privilege to take an active part.

My sole regret is that it should have been found requisite to expunge so many of both from the latest Columbia catalogues, either because some of the recording of fifteen or twenty years ago has not stood the test of time, or because of the failure of the artist to attract sales, or, most likely of all, the loss of or irreparable damage to the original master matrix. But it is good to see that so many of these earlier "celebrity" records still justify their existence—in their actual recording qualities as well as, presumably, in their sales.

Speaking of recording qualities, a goodly proportion of the forty-two records of my own "Phono-vocal Method" for learning singing by the aid of the gramophone are even now quite acceptable specimens. So, I think, were many others worth preserving for the sake of the singers and the singing, which no longer figure in the Columbia list (or, at any rate, in the "Celebrity" section) that were recorded by such gifted artists as Lillian Blauvelt, Ruth Vincent, Edouard de Reszke, Anton van Rooy, and David Bispham.*

The last-named baritone more especially had the voice and the faculty for recording magnificently; and, since he was one of the most versatile, clever, interesting singers that America ever produced or

English audiences ever loved, it seems to me a thousand pities that the whole of his splendid Columbia records should now be relegated to the limbo of a bygone era. Perhaps, however, a small but choice selection of David Bispham records may, in spite of all their prehistoric defects, yet be included in the October article on this subject, which will deal with the sterner, even as the present

is to deal with the fairer, sex. Meanwhile I may mention that Bispham was by far the most successful of the group of new record-makers whom I introduced to the Columbia *atelier*; things like his wonderful renderings of Schubert's *Hark, hark the lark!* and Walter Damrosch's setting of *Danny Deever* have for years had a huge sale in the United States and Canada.

But the first real (soprano) Celebrity to sing for Columbia was the talented and lamented American prima donna, Lillian Nordica. How I had the good fortune to bring that about was related in detail in the article already referred to. Admirable alike in opera and oratorio, she was a no less versatile singer in her way than was Bispham in his; and both were equally distinguished as interpreters of



LILLIAN NORDICA

Lieder and of leading Wagnerian rôles. Nordica was perhaps less successful than her countryman in overcoming the difficulties of record-making which then prevailed, but I am convinced that this would not have been the case if she had had the advantages conferred by the electrical developments now existing.

Her voice, it may be remembered, was of a very unusual and individual quality, something between a dramatic soprano and the rather lighter kind known as the lyrical or, as the Italians term it, *mezzo-carattere*. Hence her rare capacity for singing music and rôles of the most varied and widely-contrasted types. When I first heard her at the Crystal Palace, as soloist with Gilmore's American band in 1878, her vocal education had not been half completed, but the telling resonance of her

* Note.—I am, however, informed that in all these cases the records were withdrawn because of matrix breakdown and failure.

bright, youthful notes was such that they could be heard throughout the building. Then nine years later she made her real début in London both in opera and oratorio, and behold, the inexperienced girl had been metamorphosed into a finished Italian vocalist, a clever actress, and a charming woman. Well do I recollect her first appearance on the opening night of a season of Italian opera at cheap prices, given by Mr. Mapleson at Covent Garden, singing Violetta in Verdi's *La Traviata*. She was destined, as I wrote later on "to play a conspicuous part in the operatic history of the season (and of many seasons to come), and all her efforts were distinguished by invariable intelligence and earnestness." Subsequently we heard her as Gilda and Marguerite, as Donna Elvira (one of her best), as Aïda, and even as Carmen, which did not really suit her. But it was only after another dozen years of added experience and ceaseless study, when she took up the Wagner rôles and won success as Elsa even at Bayreuth, singing that rôle and Isolde superbly in German and Brünnhilde as well, that Lillian Nordica entered upon the most brilliant stage of her career. Alas! it was not to endure to a natural close, for she was still singing admirably in public and touring the world when, in 1914, she was submitted to terrible exposure during the wreck of a steamer on which she was travelling in the Far East and died from its effects. I saw a great deal of her during my stay in New York, and counted her among my warmest and staunchest friends. At about that period, too, she had the courage to wed her fourth husband, Mr. George W.

Young, the banker, who, I believe, survived her.

I have been listening to the eight Columbia records made by Mme. Nordica, numbered from 74021 to 74029, and omitting 74023. All have pink labels and are made on one side of the disc only; and I take them now in the order in which they stand in the catalogue. That of the *Suicidio* air from Ponchielli's *La Gioconda* is of peculiar interest to me, not merely because I heard it made, but because the part was one of the most picturesque and dramatic in Nordica's repertoire (her romantic Selika was another) and her rendering of this particular air was not surpassed even by the original Covent Garden *Gioconda*, her compatriot, Maria Durand. It is sung with orchestra, as are those of *Isolde's Liebestod* (in German) and the

Polonaise from *Mignon* (in Italian); and I cannot refrain from saying how infinitely better they sound on the wonderful H.M.V. machine of to-day than when I heard them two or three years ago. In fact, the improvement is so extraordinary that I must unreservedly withdraw my criticism of 1924 and declare that I can now recall perfectly the well-remembered *timbre* of the voice and the characteristic features of the singer's style. These are quite amazing in the Hungarian air by Erkel, *Hunjadi Laslós*, where you may hear a faultless staccato and a beautiful shake on the high C-D flat in the cadenza, with a real *legato* in all the difficult intervals. There is true "atmosphere" in the animation and natural sentiment that pervade each of these records—in Debussy's graceful *Mandoline*, in *Annie Laurie*, in the American ditties of Cadman and Nevin, more

perhaps than in the *Serenade* of Richard Strauss or even the *Liebestod* itself. But, were I asked which I think the two best of the lot, I should not hesitate to name the *Suicidio* and the *Polonaise*, which are, vocally speaking, as good as anything you can listen to to-day.

The fame of Maria Barrientos began to spread over Europe and America (South more than North) in the earliest years of the present century. I heard of her first, as being a *soprano leggiero* of the highest order, at the time when the Columbia Company (in a creditable endeavour to improve the artistic standard of the phonograph, or rather the graphophone, as they preferred to call it) were introducing into the U.S. the product of the Milanese Fonotipia Company. The pick of these

bore the Portuguese name of

Barrientos, who had by then become a tremendous favourite with the audiences of Buenos Ayres, Mexico, and Rio de Janeiro. Then, while I was in London in 1903, I witnessed her début at Covent Garden as Rosina in *Il Barbiere*, and wrote about her in the *Sunday Times* of July 5th. I described her as extremely young (only nineteen) and an extraordinary singer for her age, "a phenomenal mistress of the school of acrobatic vocalisation." Yet, in spite of her astounding agility, she was not then the finished artist that she became later or that she proved herself in the records to which I am about to draw attention. Why she never returned here is more than I am able to explain. She was at least the equal of every one of those so-called "international" celebrities who have displayed vocal



MARIA BARRIENTOS

acrobatics in London or New York during the twenty-three years that have elapsed since her solitary visit to this country.

Her four double-sided records, numbered 7336-9, do not include *Una voce*; and I ought not to regret its absence, seeing that I described her variations (or changes) as "more clever than graceful or pretty" when she sang it in the part of Rosina. On the other hand, her encore in the Lesson Scene, where she "displayed a brilliancy and *entrain* that evoked well-deserved applause," was the self-same Waltz from *Mireille* that I couple with the *Bell Song* from *Lakmé* as the two finest examples of this Columbia group. The quality of the tone is exquisitely musical and pure; the execution of the *fiorituri* absolutely faultless; the adherence to the text exact to a degree that would have filled either Gounod or Delibes with joy. No less perfect than these is her *Caro nome*, in which she holds a remarkably clear, strong D sharp in *alt*, including a lovely cadenza. But I care less for her *Deh vieni non tardar*, on the reverse side of the same disc. It is distinctly dull, and the intention of Mozart is defeated by her avoidance of the *appoggiatura*. I find comparatively little scratching in these records, while the voice comes out singularly bright and clear. So again with *Regnava nel silenzio* and *Charmant oiseau*—you get the same marvellous Barrientos agility and ease combined with the same superlative breath-control and impeccable intonation. Her attack of high notes I consider a model for any singer, whether artist or student, to strive to imitate; it is altogether exceptional. And nowhere does she exhibit these gifts more amazingly than in the sparkling old vocal waltz of Johann Strauss, *Voci di Primavera*, which dazzling display of *feux-d'artifice* is coupled with an Italian version à la Flötow of *The Last Rose of Summer*. How few foreign singers,—charming Marthas though they be—understand the simple, unaffected art required for the perfect delivery of that dear old ballad!

There are, of course, more "celebrities" on the Columbia list than it will be convenient to include in the present selection. It is better, however, to write about a few who are or should be interesting to gramophonists generally, than to provide an anthology, as it were, of stars whose records, like themselves, one only hears about as distant planets that hardly ever come within our ken. Those whom I deal with now have all, at one time or another, been heard at Covent Garden.

Lina Cavalieri has had a truly romantic career. In recent years she has been singing chiefly at the Chicago Opera House, and it was whilst there, I fancy, that she married the well-known tenor, Lucien Muratore. But it is as long ago as 1892 since this soprano, then a lovely Roman girl of 14,

began making her living by warbling *canzonette* at café-concerts. Her voice and her beauty alike attracted notice everywhere, but her method was not thought good enough for the operatic stage until she had undergone a careful training at the hands of Mme. Mariani-Masi. Then in 1901 she made her début at the Teatro Real at Lisbon in 1901 as Nedda in *Pagliacci*, and scored an immediate success. Afterwards she appeared at all the big opera-houses of the world in turn, including the Metropolitan and the Manhattan in New York, where I heard her (1908)



LINA CAVALIERI

in *Tosca*, *La Bohème*, *Fedora*, *Manon Lescaut*, and *Adrienne Lecouvreur*. She sang in most of these the same year at Covent Garden, doing best on her début with Zenatello and Scotti in Puccini's *Manon*; but on the whole there can be no question that Cavalieri won the chief triumphs of her later career in the United States. In Milan and Paris her great part was *Thaïs*, but in that I cannot remember to have heard her.

As an artist of the theatre it seemed to me always that Cavalieri was somewhat mechanical and cold; neither her singing nor her acting held the same fascination as her physical charm, which, despite her thinness, was on the purest classical lines. She could be dramatic, though never with the ring of real passion. As you can perceive in her *Vissi d'arte* (A.5178), she delivered her phrases at a long-drawn, measured tempo, while the same inclination to drag is to be observed in the short excerpt (reverse side) from *Manon Lescaut*, known as *In quelle trine morbide*. Yet there is a certain vibrant quality in the tone that you cannot help admiring, together with the unforced clearness of her Italian diction, which compares favourably with her French in the *Habañera* from *Carmen*. The latter (A.5179) I somehow missed in my articles on Bizet's opera, but, except for a tendency to over-slur, it is a capital record and the better worth having because on the other side is one of those catchy Neapolitan airs, entitled *Maria! Mari!* which Lina Cavalieri used to sing, as Caruso did, with the genuine spirit and swing of the Southern Italians. Here she became lively and really let herself go.

Come we now to the Garden—not Maud, but

Mary! I have written before concerning this clever but capricious prima donna, and even criticised (in our April number of this year) one of the two discs that bring her under the heading of Columbia Celebrities. She is a composite creature—one-third Scotch (born in Aberdeen, you may remember); one-third American (brought up in the U.S. from the age of six); and one-third Parisian, having studied mainly in the French capital, where she first sang at the Opéra-Comique in *Louise* in April, 1900. This was, on the whole, her best part—stronger, more arresting even than her *Thais*, albeit perhaps not so poetic or touching as her *Mélisande* or so daring as her *Salomé* (Strauss's). I am aware that her *Manon* was always much admired, and it was as the heroine of Massenet's opera that she first sang at Covent Garden in 1902. I heard her in it there in the following year, but her voice all those years ago was neither so round, full, or pleasant as it sounds to-day in her records, which, by the way, include two (the *Hérodiade* air and the *Liberté* drinking-song from *Le Jongleur de Notre Dame*) that have already been noticed in these columns. I mention them again with pleasure, because I am glad to say that they come out with immensely enhanced effect on my new H.M.V. machine. The portamentos in *Il est doux* are still there, it is true, but the tone seems steadier and sweeter, while the drinking-song is distinctly less dull. A two-sided



MARY GARDEN

disc of *Ah, fors è lui*, by Mary Garden, is rather a useful curiosity because of the fact that it is sung in French, in which language one seldom hears it. Here, again, the voice emerges with unsuspected power and clearness, and the whole air is given with singular care and animation though one rather misses the familiar long shake at the end.

The above do not by any means exhaust the roll of feminine "Celebrities" attached to the Columbia banner; but I do not propose to re-traverse ground which I have previously covered. For example, on one occasion or another I have already praised the records of that great artist, Emmy Destinn, comprising *Aida*, *La Forza del Destino*, and *Cavalleria Rusticana*; of Olive Fremstad, from *Tannhäuser*, *Lohengrin*, *Carmen*, *Tosca*, and *Die Walküre*; of the extensive Italian collection made by the Russian soprano, Eugénie Bronskaja; of Maria

Gay from *Carmen*, *Samson et Dalila*, and the duets with her husband, Giovanni Zenatello; also of Rosa Ponselle, Eugenia Burzio, Celestina Boninsegna, Elsa Stralia, and Rosina Buckman, and not forgetting our own Dame Clara Butt.

I would, finally, make special mention—not having done so before—of the graceful and sympathetic Russian [soprano, Lydia Lipkovska, whom we first heard at Covent Garden in 1911 with Sammarco in the production of Wolf-Ferrari's delicious little opera, *Il Segreto di Susanna*. She also returned in 1912 and sang in *Rigoletto*, *La Bohème*, and *La Traviata*, with John McCormack for her leading companion. We then admired her imm-



LYDIA LIPKOVSKA

ensely, alike for her voice, her art, and her individual charm; but after that the "almighty dollar" seems to have taken entire possession of her, and since the war she has been heard here no more. Unluckily, too, her Columbia contribution consists only of a share in familiar duets by Mozart, Rossini and Verdi with two well-known baritones, George Baklanoff and Ramon Blanchart. The pick of these is, I think, the scene between father and daughter from the third act of *Rigoletto* (*Figlia! Mio padre!* A.5296), dramatically rendered by the two Russian singers. The quality of Lipkovska's voice in these duets is simply exquisite.

HERMAN KLEIN.

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THE GRAMOPHONE IN SCHOOL—I

By W. R. ANDERSON

UNTIL an all-wise Board of Education arises, which shall equip every school with both gramophone and pianola, the first question in many schools will not be "What use can we make of the gramophone?" but "How can we get hold of one?" One keen teacher I know has borrowed instruments from the boys' parents; in another school the headmaster allowed and encouraged the arrangement of concerts, sales of work, and various other efforts, to raise a sum sufficient to buy a good instrument and some records. The cost of these latter is the chief thing to remember. A careful eye on the "New-Poor" page of THE GRAMOPHONE will, of course, be kept; but however economical one is, the expense of records is bound to be an important item. Several schools in a town might unite to establish a library of records. It would not be quite so easy to manage as a library of books, but it is quite practicable.

If you cannot have many records, you can make the fullest use of every one you get. It will be found that even the simplest record can be used in a variety of ways (some of which it will be our business and pleasure to consider) to stimulate the children's faculties of observation and appreciation.

There! Out comes the "blessed word" appreciation. You can't avoid it, and no sensible person wants to do so; but it is perhaps as well to remember that, as practised by some people—generally earnest, and only rarely careless—"musical appreciation" has come to stand for something rather "precious," a thing divorced from other musical doings in some mysterious way. I have even seen courses in "appreciation" carefully distinguished from those in "aural training" and "theory of music"; though how anyone can train the ear and learn theory without at the same time appreciating music, and lapping it up in plentiful doses, I cannot imagine.

The simple truth is that any music lesson that is not a lesson in appreciation is bound to be largely wasted. Surely "appreciation" means taking in and getting to the heart of something—sizing it up. A lesson in how to make use of arithmetical formulæ by applying them to measuring the school buildings, or one in which children find out what caused the American Civil War, is a lesson in appreciation—appreciation of a situation, or of the way things work or happen.

We need not now concern ourselves much about the people who cant about "the cant of 'appreciation.'" They exist, and you may meet them; but their grumbles are generally based on some

unfortunate experience of the fumbling work of a teacher who is not well equipped for his work, or else on some funny notion that the whole of teaching music consists in causing children to make a more or less joyful noise with fingers or voice.

One important thing may be glanced at here. There is a grace of hearkening as well as a grace of doing; but there is a real danger in "appreciation" work of letting the children's part be almost a passive one. That danger arises more strongly when much use is made of an instrument which is not actually played upon by the teacher. Something of this has already been felt, I gather, by teachers who have made use of wireless instruction. It can quite easily be guarded against, if the teacher is an active-minded person.

One of the considerable advantages of having as music-teacher a regular member of the staff is that he or she can get to know the children, and counteract the more easily any tendency to mental laziness that may arise. Comparatively few schools are able to give one teacher the sole charge of the music (I am speaking at the moment of elementary schools, where usually more difficulty exists, in getting musical work done, than in secondary schools). This practice is growing, and, where the right person can be got, it is almost ideal (though the time that can be devoted to the subject is not likely to be so—in his eyes, at least).

As in every other matter that concerns instruction, the personality of the teacher is the vital thing, the moving force. No amount of gramophon-ing is likely to be of much use in the hands of the wrong person. Indeed, it is a potential danger, and the misuse of such means of grace has caused the thoughtless to scoff, now and again, at the whole appreciation movement.

All teachers know that, in the end, any branch of art must be its own interpreter. Grant Allen, in his "European Tour," puts the matter so when he speaks of the visitor's enjoying Italy. "The most the teacher can do," he says, "is to put you on the right track for understanding and enjoying it."

We may try later to consider what general principles can usefully be applied to the teaching of music, and particularly to this business of helping children to understand and enjoy it. One good word of G. K. C. is worth remembering, for though it is partly paradoxical, and partly untrue, it has a germ in it that we can make grow. "All good taste is gusto," he declaims. Gusto is the foundation and the criterion. Applied with

intelligence and care, it is a great test of appreciation. And I am sure no one who reads this—least of all that most experienced taster of taste, the teacher—is likely to under-estimate the task of getting people to like good music. It is, of course, infinitely more difficult to grow good taste in music than in dress, or politics, or wines. So it is in any art—in anything that is complex, and subtle, and broad. So, in the midst of our practical plans and lists and suggestions, we shall hark back now and again to first principles, and see what they can show us in particular cases, and what guidance they can give.

Obviously, the "general practitioner" teacher cannot be expected to be an expert in teaching music, or even in appreciating it himself, but many teachers are finding it worth while to undertake some special musical study (often by means of one or other of the useful vacation courses now so common), in order, if the opportunity should present itself, to be ready for any musical work in school. The ability to play a little is very useful, and given this it is quite possible to go in for some such diploma as the L.R.A.M. in aural training and sight singing, or the A.R.C.M. diploma for similar work. Of course, that means a good hard spell of study, and some intensive preparation from a musician well acquainted with the requirements; but it is well worth while for a musically inclined teacher with perhaps some years of decent piano or singing lessons behind him to consider qualifying for such work.

In these articles I shall not, of course, be keeping in view the specially trained teacher. He or she has, it is safe to presume, sufficient training in selection and method to enable the various musical activities in class to be managed fairly easily.

Some of the ways in which THE GRAMOPHONE can help the general practitioner are suggested by those words "selection" and "method." It will give me pleasure if, right from the start, I may have word from teachers who want help in these or any other matters. The full strength of THE GRAMOPHONE'S resources is at their disposal. If the replies are of general interest, they will be printed, after initials or a *nom de guerre*.

There is a great deal of ground which we can cover with the aid of the gramophone. No sensible person, of course, regards that as an all-sufficing instrument of musical culture, but it does enable children to enlarge their field of appreciation enormously. The weakness of the old-fashioned and still too common way of "learning music" (learning to play or sing, that is) lies in the child's so rarely hearing music of greater difficulty than anything he can himself perform.

What conception of the world of music can a child have who for two or three highly impressionable years gets no further than a few probably quite good pieces, necessarily demanding but slight

technical skill? The gramophone, the pianola, and wireless, with that best form of music, the performance by the artist actually present, all enable him to become a full citizen of the world of music. The best training he can get is a combination of doing and listening. One side of our business will be to consider how, in our use of the gramophone in school, we may ensure that the "doing" side is not neglected.

I have space now only to say that it is perfectly possible so to use the gramophone that the faculties of observation and memory are cultivated, and the child's good taste is developed. Indeed, all the processes of thought that teaching in any subject strives to set working can be developed in music lessons, and in those less formal times for which the gramophone so happily provides material for discussion and the furbishing of brains. But music, in addition, appeals so strongly to the sense of ordered beauty that it can claim to touch life more deeply and subtly than almost any other subject. It has been compared to literature, and spoken of as a "language." It is perhaps not very wise to make comparisons between music and other arts and graces. It speaks in different ways to the life within us, and sets the springs of beauty a-bubbling in ways quite different from those in which the ordered beauty of words and spoken thoughts operates to free them. It is possible to claim too much for music. It is not a vital element in life; but it is much more emphatically not a plaything merely. In presenting music, in any form, to children, we ought, I think, to bear this in mind—that we are continually contending with poor and unworthy music, so much of which lies in the path of the children the moment they leave us. In scarcely any other subject is this hindrance so felt. In literature it exists, but not to the same extent. Children in the world of to-day are much more likely to hear poor music than they are to read equally poor books. Care is taken that they shall have a fair chance of getting at good literature; so little trouble is taken about the music they hear—at home, in the theatre, at church. The influence of the music in school is powerful and constant. They trust their teachers, and have a right to the best, and nothing but the best. Happily, the gramophone has offered, during the last half-dozen years, a fine store of worthy music. It will be one of our pleasures, I hope, to look into this store and to make use of it as far as time and (on the teacher's side) money allow.

Next month I want to consider some of the uses of the gramophone in school, and sketch out some possible lines on which teaching by its aid may proceed. Meanwhile, suggestions, comments, and questions will be welcomed from teachers.

W. R. ANDERSON.

(To be continued.)

The Criticism of Gramophone Records

By BASIL MAINE

IT is impossible to formulate the principles governing the criticism of any single subject. Try as we may to reduce critical procedure to an exact science, in the end we are always compelled to admit that the most important element in appraisal is personality; and it is this very element which is continually playing havoc with scientific methods. Attempts have been made to clear the ground for musical criticism, and no attempt has been more successful than Mr. M. D. Calvocoressi's "Principles of Musical Criticism." Even so the constructive part of criticism is still largely a matter of predilection and temperamental bias, and occasionally of unashamed caprice.

Since the advent of the gramophone and its succession of recording processes, a new road for musical critics has been opened up. At the present time that road can be said to have breadth with a minimum of length, and no perceptible direction. It is becoming increasingly clear that in judging a gramophone record so many experiments are involved and so many varying points of view as to what is the ideal result, that the responsibility is too heavy for one man to bear. For if that one record is to be exhaustively tested by all the possible permutations and combinations of needles, sound-boxes, gramophones, music-rooms, etc., the final judgment could not be derived in less than a week of seven long days. Multiply this period by the number of records issued each month by the various companies and you will realise that it is impossible to be a conscientious gramophone critic and still retain a decent portion of sanity. When I think of Mr. Compton Mackenzie manœuvring round his congested gramophone hall, armed with his Ruby Emperors, his Orchorsols and his Lifebelts, I fear less for his enthusiasm than for his mental balance. His editorials for this admirable magazine are so graphic and picturesque that I cannot read them without seeing him hanging from the chandelier and deftly dropping Florence Austral on the Balmain, or, reviving his old-time prowess at quoits (was it a blue or half-blue at Oxford?), and hurling disc after disc of the *Fantastic Symphony* to be played upon the inaccessible table model. Maybe Mr. Bateman will one day be inspired to make this picture securely immortal.

The functions of gramophone criticism therefore must be sub-divided. That is obvious. It seems to me that those functions should be divided between two people, between the man who knows how to get the best results and the man who knows how to criticise those results; the one, an engineer,

or, if you will, a gramophone-driver; the other, a qualified musical critic. The case will be very rare indeed when both these will be found embodied in one person.

It is well known that certain recording companies are best for orchestral music; others have been more successful in reproducing chamber music, the piano or the voice. Again, having selected your ideal make of record for a given type of music, the most effective combination of needle, machine, etc., has still to be discovered. All this part of the process should be in the hands of scientific experts, so that the musician can sit in judgment with the case thoroughly well prepared. At once the question arises: On what aspect of the record must the purely musical critic concentrate? On the performance of the artists, or on the performance of the recording company? For my part, I think the more needful kind of criticism is that which devotes itself entirely to the quality of the recording. The records are usually made by well-known artists whose performances receive an abundance of criticism in the press apart from their records. Therefore to devote a criticism of the London String Quartet's record of the second *Rasoumovsky* to the interpretation of the work seems to be superfluous. The analysis would be more profitable if it were based entirely upon aural perception, that is to say, upon the tone quality and ensemble as conveyed by the records. The gramophone expert, the needle-man, must be regarded as a middle-man merely. We cannot expect him to know the niceties of tonal intensity which go to make perfect balance in quartet playing. It is for the austere musical critic to say wherein there is triumph or shortcoming, and from his dictatorial statement the needle-man must engineer perfection, or let him forever hold his peace. At the moment there is a tendency for this needle-man to essay a kind of amateur criticism of musical values, which only goes to confuse the issue. Let him not usurp a power which is the rightful possession of another, greater than he (unless, indeed, he is that rare exception at which I have hinted above). Let him be as humble as a chauffeur, and as proficient.

For, only so shall we be rid of the chaotic journalism which has been let loose upon us through the development of the gramophone. Mr. Mackenzie, I imagine, employs one (or more) of these needle-men. I gather this from such a sentence as, "I had this record played over three or four times." Altogether apart from that unfailing liveliness of

style which keeps you reading to the end, I find his ramble through the month's records extraordinarily stimulating and enlightening. But Mr. Mackenzie is an exceptional man, and could enlighten you if he wrote about sawdust. Unfortunately his very brilliance leads others of more common clay to attempt similar work in connection with the musical aspects of gramophone records. They fail because they lack the alertness and shrewdness of Mr. Mackenzie's mind, qualities which give value to his criticism of music even although it has not been a life-long devotion. I hope he himself will support me in this plea for a

greater specialisation in this branch of musical criticism, and for a greater co-operation between the musicians and the mechanics. When a critic says that the first violin of a string quartet gives the semblance of clarinet tone, there his function ceases for the moment. It is for the gramophone expert to find the cause of this acoustical trick, and to remove it if possible. It is possible that his next experiment will cause the 'cello to sound like a trombone, but at least he will know the reason, and if the sensitive musician objects he will be able to attempt some other transformation and in the end perchance will light upon verisimilitude.



THE BRITISH TOUCH

By JACK HYLTON

AS one conversant with the facts of the case, I found much pleasure in reading an article entitled "Follow the Leader," by Robert L. Bigg, which appeared in a recent number of THE GRAMOPHONE. When the writer ridiculed the usual high-brow comment that all "jazz" is "an unholy row" he was doing good work, for I know of no word in our present-day musical language which is more misrepresented and less understood.

Actually, the word "jazz" is a misnomer if applied to anything you may hear to-day. The original "jazz" belonged to the War period, and I am ready to admit, frankly, that much of it *was* "an unholy row." By breaking most of the time-honoured rules some very weird and distressing effects were obtained. Even the motor-horn and tin cans were used. And, although that type of entertainment—I cannot call it music—is no longer in existence, the name has stuck, and is now applied indiscriminately, by stupid folk, to our modern syncopated music.

But amongst the ashes of this old-time "jazz" a valuable secret was re-discovered. The lesson we learned was the undeniable appeal of rhythm to the majority of human beings, for during the previous years the necessity for a sustained rhythm in music had well-nigh been overlooked. In many of the classical favourites we have abundant harmony and melody, but we have to thank "jazz" for reminding us that a third element, rhythm, is an equally necessary ingredient of any music which is to be universally and permanently popular.

Rhythm of any kind, it seems, awakens a sym-

pathetic response in most normal people. I was told recently, when I merely mentioned this incontrovertible fact, that I glory in the Simian type of forehead and that I ought to have a number of tom-toms around me, so savage and uncivilised is my nature! Yet I contend that there is nothing barbaric in an appreciation of rhythm, although I do not give it undue prominence over melody and harmony.

Correct balance between these factors is essential, and I have always kept this principle in view whilst developing the modern type of music known as symphonic syncopation. It is not "jazz"; neither is it "an unholy row." To my mind, it represents a pleasing combination of harmony, melody and rhythm in such a way that the musical cravings of any normal person are satisfied. The continued success of my various bands, both on the stage and on the gramophone record, proves that this estimate of the musical requirements of the average Britisher is not unfounded. And I do not think long will elapse before the high-brow criticism that symphonic syncopation is noisy and unmusical will die down, in the same way that a person cannot continue indefinitely to cry "Fire" in a building which is not afire. Why, when Rachmaninoff heard his famous *Prelude* paraphrased in our modern way he had the frankness to say that he preferred it to the original. Composers of the eminence of Milhaud, Bliss, Stravinsky, Thibaud and Percy Grainger speak enthusiastically of the new music. Are they all mistaken?

The fact is, I feel persuaded, that many of the so-called high-brows have never heard any of our

modern syncopated music, and have formed their opinions of it and based their derisive remarks on the recollection of war-time "jazz." As soon as they hear representative examples of symphonic syncopation to-day, I have noticed that many of them are not unresponsive to its undoubted beauty and artistic form.

Mr. Bigg's statement that we need a Whiteman band in this country to make us appreciate fully the much-abused term "jazz" is right in principle, but I fear he does not know why such a consummation, although devoutly to be wished for, is impossible. He complains that my orchestrations are limited, that I nibble in a fresh field only occasionally, and goes on to suggest that the arrangement is the chief obstacle, there being no Ferdie Grofes in England. Mr. Bigg may not be inclined to agree, but I assert without fear of contradiction that we have at least two men in this country who, so far as arrangement is concerned, can produce work equal to anything we get from America or, indeed, elsewhere in the world. Then why do they not reveal their skill?

In America the public have grown up with "jazz." Everything is "jazzed." Over there the world moves to "jazz" time, for public taste has kept pace with the evolution of this type of music. But if you attempt to perform the most modern American arrangements of syncopated music in this country you are not likely to be successful. I know, because I have tried repeatedly.

Much as I respect Mr. Whiteman, who has done good work in America, I fancy that his recent meteoric descent upon London, with his ultra-

modern music, was too much for our public to masticate. It was all conceived and executed without any inner knowledge of British taste—a truly elusive factor. In spite of a few successful concerts, it was, on the whole, an unfortunate, but inevitable failure. For the same reason American gramophone records of dance music are not popular in this country.

It has been argued, in defence, that public taste here has not yet been educated sufficiently to appreciate the most recent developments in American "jazz" music, and that musicians playing it are, to some extent, ahead of the public. Before we witness a state of affairs similar to that in America the public here must become more used to syncopation and learn to appraise it at its true worth.

Shall I be giving a secret away if I confess that I receive, weekly, all the latest music from America, which is arranged and scored in precisely the same manner in which it is played in America? I examine all this music in detail and have tried much

of it here. It has not appealed to the public. Before it can be played here it must be modified, *given the British touch*, which Americans and other foreigners never understand.

I hope that Mr. Bigg or anyone else does not think that Americans have a corner on syncopation. They have not. Symphonic syncopation, which I feel proud to have developed in this country, is pre-eminently British. In the dance-hall or on the gramophone record alike, it makes a subtle appeal to our British temperament. It is fast becoming a truly national music.

JACK HYLTON.



JACK HYLTON.

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DANCE RECORDS IN RETROSPECT

By RICHARD HERBERT

THE year 1926 has been different, so far, from 1925 in the fact that the ballroom has not been dominated, as it was last year, by the tunes from one or two big musical comedy shows. The chief successes and the most popular tunes come from outside. This I regard with good cheer because I feared, and for that matter still fear, the tyranny of the musical comedy song. There has been no real successor—and I almost hear the rustle of those who rise to contradict me—but I repeat it, there has been no real successor to *No, No, Nanette*, *Rose Marie*, and *Mercenary Mary*. Not that we are not deluged with poorer stuff of a similar kind and deafened by vocal choruses, good and bad; but tunes come from other sources in increasing numbers and with greater frequency.

With me the vocal chorus is an especially sore subject, because I realize now that I differ from most people in my positive abhorrence of it. Sheer prejudice, maybe, in part, for I recognize the fact that there has been genuine improvement in the actual singing, although little or none in the words sung. Romance, glamour, even artistry seem to have little appeal to the present generation, which, while *confessing* itself uproariously amused and merely laughing at the sentimentality and ridiculous nonsense of the words, really welcomes to its bosom the most mawkish sentiment that is served up to it in the form of vocal choruses. It is partly dishonesty, that is dishonesty to itself, a tendency to go to the *other* extreme, the first extreme in this instance being the affected attitude of certain people who regard dance music and dancing as a widely prevalent form of insanity. This attitudinising on both sides make things very difficult, but I still confess my belief in a future for dance music along different lines from that to which we have become so much accustomed. We still have the consolation of our Marek Webers, our tangos, and our older but resurrected waltzes. Here is the material for development in other directions.

To choose the twelve best records of the first eight months of this year is really both foolhardy and ambitious, but I will die by my guns.

Outstandingly good tangos have been few and far between. The earlier issues of the flood which started about the beginning of the year promised better things than we have been given. Many of the so-called tangos are not really tangos at all, and those played by the authentic tango bands have disappointed by their lack of originality and comparative monotony. Thus one can go back many months to make a choice. Two H.M.V.'s played by the Rio Grande Tango Band are as good

as anything that I can remember—H.M.V., B.2180, *Garconiera* and *Tuo ojos* and H.M.V., B.2181, *Capricho* and *Tango Sentimental*.

The waltzes have fluctuated in quality and quantity. Marek Weber and Edith Lorand, both recording for the Parlophone Company, can always be relied upon, and it is difficult to choose from the many that they have played. Perhaps Parlo. E.10456 (12in.), *Joy of Life—Parts I. and II.* (Marek Weber) and Parlo. E.10398 (12in.), *Wedding of the Winds—Parts I. and II.* (Edith Lorand), are the best. All that it is necessary to say about them is that they are played by real artists, not primarily for dancing, only quite suited to it in a room that is not too big. The Savoy Bands frequently acquit themselves well, and I am inclined to mention specially H.M.V., B.2246, *Love Waltz* (from *Betty in Mayfair*), played by the Savoy Orpheans. I am loth to single out one played by the Savoy Havana Band, because while all are good, no recent one that I remember is *superlatively* good. There is one other waltz that must be included, and that is *Sometime*, played by the Continental Dance Orchestra for the manufacturers of the Imperial records (Imp. 1542). It is a first class version of the tune by a band which can play very well indeed—I always remember its famous *Tropical Palms*.

The case of the fox-trots is even more difficult because the good tunes have been so few and far between while the number of bands which are capable of first class performance is surprisingly great. Their chief fault is that they are too machine-like—that perhaps is why I again single out Marek Weber; but his record of those two most popular tunes from *No, No, Nanette*—of undying fame—is one of the very best that it has ever been my pleasure to discover—E.10403 (12in.), *Indian Love Call* and *Tea for Two*. I will not go any further than to say that no one should be without this record even if the four and sixpence spent on it means going without lunch for a day or two. This is not a record for Marek Weber enthusiasts only, but one played in a straightforward manner with a *general* appeal. Jack Hylton is at his very best in *Paradise* and *Where does the candlelight go?* (H.M.V., B.2244). It is played without theatricality, and while having splendid rhythm and volume is at the same time beautifully restrained. *Wildflower* and *Bambalina* (Imp. 1556) should be mentioned next, and then three other H.M.V.'s: B.5038, *Hymn to the Sun* and *Lo Nah* (Paul Whiteman); B.5039, *Sweet Child I'm wild about you* and *I never knew how wonderful you were* (also Paul Whiteman);

and B.5063, *Somebody's eyes* and *Tenting down in Tennessee* (The Savoy Orpheans). Both bands are at their best and that is saying very much indeed!

The one-steps have had a regular competition to themselves, but they are all so similar to each other that one will suffice in such a small choice of records. This is our old friend *Valencia* once again—Col. 3918—played by Bert Ralton and his Havana Band.

I must not omit to name the late July and August records which were unfairly treated by not being dealt with in the August number. Here they will gain well-deserved prominence. Of prime importance is the fact that the Edison Bell Company have at last been persuaded to send in the Winner dance records to compete with the other makes. I don't know why they haven't appeared before, but I can at least say this: the misfortune has been ours and I hope they will continue to be sent in month by month. The one among them which struck me as being particularly delightful was No. 4433, *At Dusk* and *Prancing*, a waltz and a fox-trot played by an Hawaiian guitar and violin with piano accompaniment. This is a particularly happy combination, although the record can hardly be specially recommended for dancing. It is one of those which it is a joy to *listen* to. There are not many of them nowadays, when almost everything is sacrificed to volume of sound and almost monotonously pronounced rhythm—rhythm that simply hits you in the eye and is devoid of subtlety. Whether this is part of a policy of playing *down* to the multitude, which is *credited* with having very poor taste, and thus unwarrantably slighting it, or playing *up* to bands and composers who cannot do better, I am not in a position to decide, but it is a lamentable fact. Other Winners—in more senses than one—are 4455, *Chinky Butterfly* and *Two little cups and saucers*, played by Alfredo's New Princes Orchestra, and 4449, *Horses* and *Poor Papa*, played by the Regent Dance Orchestra. The first I find described as a Chinese fox-trot; it certainly has that pseudo-oriental flavour which seems to retain its popularity, but it is a good *tune* apart from that, and one that will be worth preserving after others are dead and buried. *Horses* I have always considered to be good fun, but I must admit that it has a tang of vulgarity about it; the secret probably is that we all like to be vulgar sometimes, or at least pretend to be vulgar, and here is the opportunity gained without an open confession. The Imperials consist of fox-trots only, and continue to improve. Teddy Brown and his Café de Paris Band has never played better than in *I never see Maggie alone* and *Moonlight on the Ganges* (Imp. 1615). His band plays with wonderful verve, which comes through very well in this record. But if one has ever heard or seen him, one can hardly forget the experience, and it may be that the record is flattered a little by

what is retained in one's memory. The first of these two tunes is good, but a tiny bit ordinary, the second very very Ganges. *That certain Party* I can never pass by, and the Imperial record by the Newport Society Orchestra attracts to her more attention than usual. This is a marvellous florin's worth, Imp. 1612, with *Cross my heart Mother, I love you* on the other side. The Brunswicks have all their usual loudness and eminent danceability. One can choose at random and hardly ever be disappointed, but one must remember that most of the bands have all the customary American characteristics, although there are now some records that are played in reasonably slow time: notably *When I'm with you I'm lonesome* and *I'd rather be the girl in your arms*, both played by Harry Archer and his Orchestra. This is a thoroughly good band which would be better still if it attained its fine volume of sound with rather less stridency. But *Fleurs D'Amour* is really the best of the Brunswick fox-trots, and for that matter, I think, of all the fox-trots for August. Its serial number is Brunswick 3140 and it is played by the A. and P. Gypsies, whose tango *Marigny* on the other side is no less notable. It is, in fact, one of the very best tango records that I have come across for a long time, having more individuality than nearly all the others put together, and exceptionally good volume. Most tango records are lacking in this respect; *this* is a notable exception. *Fleurs D'Amour* is a French fox-trot with a perfectly delicious rhythm—indeed, quite entrancing altogether—and a tune, a record of which every enthusiast should possess. The Beltonas were hardly up to standard; one stood out above the rest, having a fox-trot on one side and a waltz on the other, 1035, *Don't wait too long* and *Love me*, both played by the American Dance Orchestra. Of the Regals, G.8629, *Dreaming of a castle in the air* and *Lingering Lips*, both fox-trots and played by that excellent combination the Raymond Dance Band. The H.M.V.'s were a little disappointing, but then one judges them by such a very high standard. It is easy to be disappointed when one expects only a tip-top performance and first class mechanics. The latter one gets almost invariably, at any rate judged from the point of view of the dancer, for few makes have finer volume and certainly none have better definition, which always makes for improved performance in dancing. *I'd Rather Charleston*, almost an *old* favourite now, from *Lady, Be Good*, is given us by the Savoy Orpheans and has for partner on the other side *He left her behind before* (H.M.V., B.5085). The Savoy Orpheans, familiar and such old friends as they are, can always surprise us by a new interpretation and by literally excelling themselves. Here is a case in point. Perhaps it is that they have never been overclouded and overburdened by their reputation, and there is less likelihood of disappoint-

ment on that account. The Rio Grande Tango Band plays two more Paso Dobles—*Troubadour* and *Marietta* (H.M.V., B.5078)—and Paul Whiteman two fox-trots—*I'm in love with you, that's why* and *No fooling* (H.M.V., B.5084). All are well done. Columbia's best are *Aloma* and *Too many parties and too many pals* (waltz), played by The Denza Dance Band (Col. 4008), and *For you and Someday* (waltz), both by Percival Mackey, two tunes from *Hearts and Diamonds*. Finally, there is Marek Weber, who never disappoints us. This time we have the two parts of the Johann Strauss Waltz *Thousand and One Nights* (12in.) (Parlo. E.10471). Strauss's genius has never had a better interpreter, and all waltz lovers must have this. Marek Weber enthusiasts will add it to their collection as a matter of course.

August can no longer be regarded as an off season even for dancing. More and more people take their holidays either earlier or later to avoid the inevitable crowd or the hardly less inevitable fickle August weather. Dance records in consequence continue to be issued in approximately the same numbers as at other times, and we are given little rest and much anxiety in keeping ahead of the vast rank and file.

Of the makes of record mentioned in the course of this article the following are the prices: Beltona, 10in., 2s. 6d.; Brunswick, 10in., 3s.; Columbia, 10in., 3s.; H.M.V., 10in., 3s.; Imperial, 10in., 2s.;

Parlophone, 12in., 4s. 6d.; 10in., 2s. 6d.; Regal, 10in., 2s. 6d.; Vocalion, 10in., 3s.; Winner, 10in., 2s. 6d. All records are 10in. and fox-trots unless otherwise described.

RICHARD HERBERT.

COMPETITIONS

Let us have something light to relieve our Autumn numbers. We are being oppressed by the weightiness of machines and music. It is time to give our faces a treat and to smile.

We offer (A) One Guinea's worth of Records (winner's choice) for the best and wittiest anecdote, fantasy, storicle—what you will—in not more than 150 words (preferably in far fewer) concerning gramophone matters. There will be three consolation prizes, copies of "Music and the Gramophone"; and we shall use any of the anecdotes that are suitable for publication. Chestnuts are sometimes palatable, but there is a great risk.

We offer (B) the same prizes as in (A) for the best *Programme of Ten Gramophone Records suitable for a Christmas party*. They should suit the old folk, the young folk, old Uncle Tom Cobley and all after a heavy meal.

All entries must be received at the London Office, 58, Frith Street, W.1, by October 6th (extension for Overseas competitors only to October 16th). The Editor's decision is final.

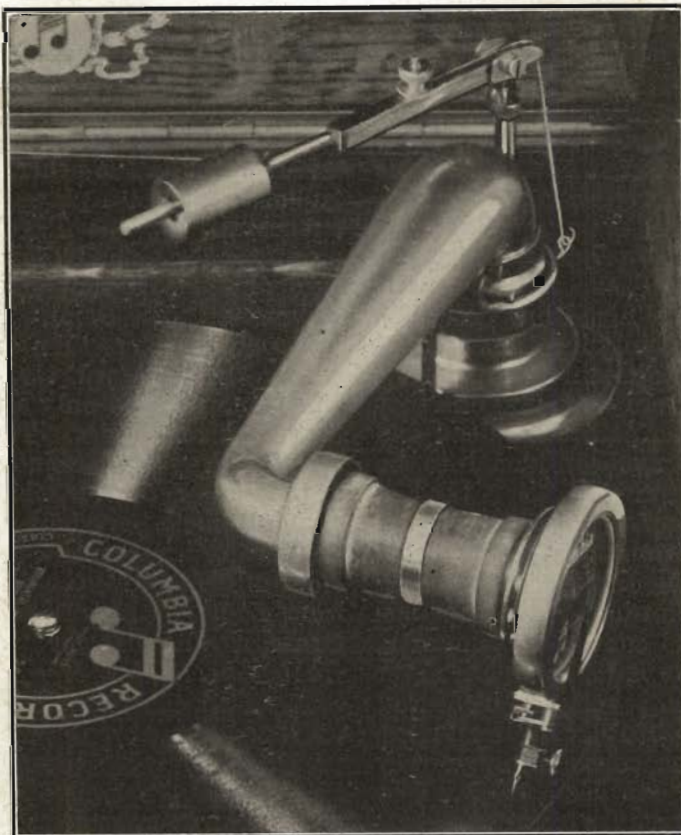
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(Patent applied for)

Price 10/- (Postage 3d.)

Here is a picture of this weight adjuster (for full description of which see page 124 of the August number of THE GRAMOPHONE) fixed to a small Columbia Grafonola. With the detailed instructions for fixing, which are sent out with each weight adjuster, this photograph will enable everyone to make the assembly so as to obtain the best results.



THE LIFEBELT

The photograph also shows the Lifebelt fixed in position on the Columbia tone-arm. Full descriptions of this have been given in earlier issues. The price of a Lifebelt with the necessary adaptor for Columbia machines is 6s. 6d., post free. It is wise to use a Protractor (1s., postage 2d.) in order to ensure that your alignment is as nearly correct as possible.

IF YOU REQUIRE FRANK ADVICE WHETHER THE WEIGHT ADJUSTER AND LIFEBELT WILL IMPROVE YOUR MACHINE, DO NOT HESITATE TO WRITE TO US.

THE GRAMOPHONE, 58, FRITH STREET, LONDON, W.1

THE PERFECT GRAMOPHONE

By F. C. MOORE

IT was Mr. Balmain, I think, who told us that the perfect gramophone could be made at this moment, but that apparently it was not a commercial proposition. This statement led me to jot down the points that I should look for in such an instrument, and that I have, in fact, tried to embody in one which I assembled for myself some three years ago, after twenty-five years' experience with my favourite hobby, and buying and selling again five phonographs and nine gramophones, and listening to every type of instrument I could hear in the provincial city where I live or on my infrequent visits to London. It seemed to me that if, after full discussion, agreement were reached on the essentials, two useful results would follow: (1) Owners of existing machines could improve them in one or more details, and (2) amongst the readers of THE GRAMOPHONE a sufficient number might be willing to join (on the N.G.S. system) in buying the instrument to make it worth while for some competent person to construct it.

Before writing out my list let me make a confession so that readers may allow for the personal equation. I am deplorably ignorant of scientific matters, and I have derived much instruction from THE GRAMOPHONE articles on such points as alignment, flexibility, etc., which showed me the reason for some results I had reached by a crude trial-and-error method. I have little or no mechanical skill either, and anything that demanded more than a small adjustment or the use of a screw-driver, I had to get done for me by experts. On the other hand, I have a great love for music, a fair practical acquaintanceship with orchestral instruments, and over a quarter of a century of, I hope, not unintelligent experimentation. On this last subject, as I am speaking to fellow enthusiasts, let me add two notes. Always take definite measurements when you can, and note them down; nothing is more misleading than vague impressions, especially when preserved only in the memory (a). For example, when I am testing for distinctness (in trying a new sound-box, or diaphragm or needle or what not) I put on a talking record and walk upstairs, counting the stairs until I reach the last on which the words are still articulate. I know this is a rough and ready test, not by any means finely adjusted, but it does furnish a guide by which one result can be measured against another. Similarly, when testing for volume, I put on the softest record I have (a very old violin solo) and walk away until I reach the last stair on which it is audible. My second caution is: test

all possible details but change only one condition at a time (b). If you are trying out a new diaphragm for instance, and alter both the tensioning and the kind of needle simultaneously, you don't know to which cause any change is due. My most interesting and at the same time most exasperating diaphragm is made of cork; with medium-tone needles, on a dry day, it gives by far the best reproduction of string tone that either I or some fellow enthusiasts in my vicinity have ever heard; but with loud tone needles it blasts abominably, and on damp days it becomes horribly tubby. (Since I started writing these notes, Mr. Seymour has fitted for me a sound-box with a cork diaphragm which he has treated with some "dope" unknown to me; so far as I have tried it, the truth of the string tone seems unimpaired and the sensitiveness to moisture in the air very much less marked.)

Now for my dogmatisms; I must speak dogmatically to keep the article within reasonable limits, but I welcome criticism from anyone who has been happier in his experiments or is better informed.

Sound-boxes and Diaphragms.—As this branch of the subject has been so much discussed in our paper, I can be brief, although I feel that the question is not yet exhausted. My own conviction is that no one sound-box will give the best results on all records (c). Probably mica diaphragms give the best average results, although my own best all-round box has only the centre of the diaphragm mica with a parchment surround, stretched drum-wise to the shell. I believe this is called a "Collier" sound-box, but it has no name on it, and the man from whom I bought it was ignorant of its origin. I keep three ordinary mica sound-boxes, small, medium and large, mostly for purposes of comparison. For fibre needles, I still think the large Astra unsurpassed; for military bands the Astra and the Peridulce are my favourites. I have already mentioned my belief in the cork diaphragm; and for piano records, a large sound-box fitted with a hornite diaphragm, is, to my ear, more realistic than our Editor's combination of Ultone and Sympathetic Chromic needles. (I use the Sympathetic and Euphonic needles very largely, but on heavy passages they seem unable to stand the strain and give a thin uncertain tone.) I have tried and discarded diaphragms of glass, copper, iron, vulcanite, wood, parchment, bone and celluloid. I have not tried ivory or tortoiseshell and should like to hear reports on these.

There is a point of some importance which I

have not yet seen discussed; the best ratio between the distance from the point of the needle in position and the supporting points, or fulcrum, of the stylus bar, and the distance from such fulcrum to the centre of the diaphragm. Everyone knows that other things being equal, the shorter the needle the louder the tone; but when this shortening process is carried too far, the quality of the resulting tone suffers (*d*). (Some readers, by the way, may not be aware that it is very easy to shorten the ordinary commercial steel needles. Hold one in a vice or a parallel-faced pliers with a small portion of the butt projecting. Give this projecting portion a sharp rap with a small hammer and it will snap off like glass.) Presumably there is some ascertainable ratio which is the best. My own experiments suggest that approximately the distance from needle point *in situ* to fulcrum should be about half the distance from fulcrum to centre of diaphragm; but I should like to hear from our scientists about this. I suspect that some of the deficiencies of the smaller sound-boxes are due to the ratio being more like 2:3 and even 3:4.

Tone-Arms (e).—From Pathé records I learned (without knowing the reason lately explained) the advantage of a flexible connection, which I have ever since adopted. They also taught me the necessity of correct alignment, for on the smaller records the sound-box would leave the track altogether if the alignment were bad. I therefore had the following desiderata for tone-arms:—

- (a) Allow any type of sound-box to be used and rapidly changed.
- (b) Give best possible alignment with all types of sound-box (including those for phono-cut).
- (c) Quick adjustment of weight on record.
- (d) Move perfectly freely, vertically and horizontally, with no suspicion of "binding" at the elbow.
- (e) Freedom from rattle at joints, if any.
- (f) Eliminate the "dead-end" effects of goose neck.

As Mr. Seymour's tone-arm met all these points, I adopted it.

Motor (f).—Here, again, I should like discussion and enlightenment. Some points are obviously important, such as silent running and smoothness of drive; but sheer power is important also. If my memory does not mislead me there used to be two types of Edison phonograph (The "Home" and the "Triumph") which were identical in everything except the strength of the motors; and the machine with the more powerful motor gave not only greater volume but greater truthfulness of tone. For my own instrument I adopted an exceedingly powerful four-spring Swiss motor which runs for forty-five minutes and has given every possible satisfaction. I never wind it fully up, and

never let it run fully down, so that there is the minimum strain on the spring ends. It is a comfort also not to have to wind between every couple of records when one is playing a symphony. I have, however, fitted a much cheaper motor to a machine which I assembled for a friend, and it seems to give equally good results in playing; it has two powerful springs and a worm drive. I appeal to our mechanical and scientific friends for discussion in detail of this, but on one point I am satisfied; any motor which uses a train of wheels between spring and turn-table spindle will not give perfect results for long.

Acoustic System (g).—From prolonged trials with phonographs I learned that the longer the horn the better the results, up to a total length of about five feet; beyond that, the sound seemed to stick in the funnel, so to speak. I tried a nine-foot horn, which gave most disappointingly feeble results; everyone who heard it was impelled to look down the horn to see what was impeding the flow of music. I cannot account for this in any way; I merely state results. I have had no experience of such resonating horns as the Waveola which reflect the sound internally, but I have been impressed with the new H.M.V. models, and I await developments with interest. For my own existing machine I had a pre-war Pathé horn, called, I believe, the "Flaxite." It measures 22 inches across the bell and is made of one smooth homogeneous material, without seams or joins, which suggest papier-mache heavily loaded with clay or glaze. The total length from sound-box to aperture is 44 inches. I suspect this is one point on which improvement is possible. For discussion, please!

General.—I believed that the horn type of machine gave the truest musical results. Up at any rate to the time when I assembled my instrument, the hornless models were made with too much an eye to appearances; proper acoustical arrangements were sacrificed to the desire to make the outside look attractive. Personally I do not particularly want a gramophone to look like a writing-desk or a smoker's cabinet. I therefore put together the parts on the ordinary horn model, and then tried to secure two advantages of the "hornless" type—(1) the suppression of that portion of the scratch which comes direct from the needle to the ear, not through the horn, and (2) the psychological advantage of not seeing the record revolving under the sound-box. That this latter is a real advantage is shown, I think, by certain friends exclaiming upon the improvement in tonal quality when my machine was boxed up, even with the lid open—although it was then exactly the same as it was when they heard it before (*h*), the only difference being in appearance. Mr. Balmain's machine, the description of which makes my mouth water with greed

and jealousy, seems to me to fail in these two points (*i*), and in one other, equally important to fathers of families whose offspring have the normal co-efficient of destructiveness; it is too easily damaged. (Remember, I speak only from the description.) I completed my own by adding a six-inch brass tube between the top of the elbow and the horn, and putting the whole inside a second box with the lid divided into two parts. The right hand part rises in the usual way to allow records to be changed; the left-hand part is normally fixed and through it protrudes the brass tube I mentioned. On this the horn fits. The winding handle, which is extra long, comes through the right hand side. When it and the horn are taken off—which is a matter of seconds—there remains a mahogany box, smooth all over and with no projections except the inch of brass tube on the top. Even with the horn and handle in position it is not easily damaged by any youngster who does not actually employ the family tool chest on the job.

Personally I think I get better, truer results than on any of the standard instruments; but this opinion is obviously as open to criticism as that of a mother about her own baby. I put these remarks forward, therefore, partly to suggest ideas to other enthusiasts and partly that from the discussion I may be helped to do better myself. As an instance of a helpful little tip I may quote the Sorbo ball suggestion which I adopted with very satisfactory results only the other day (See Notes and Queries, No. 391) (*k*).

F. C. MOORE.

* * *

NOTES BY P. WILSON

This is the most interesting and informed essay that I have seen from any reader. Mr. Moore has certainly studied his subject by the right method. I disagree with some of his conclusions, but that is of little moment. *Aliquando dormitat bonus Homerus*.

The following notes have been written rather hastily. But they will serve, I think, to point the moral even if they do not adorn the tale:

(*a*) This advice is of the greatest importance. Memory is a good servant but a bad master. Moreover, very few people seem to have a good "sound-memory." My own is a "visual-memory." I remember the things I see but forget those I hear. This consideration makes it imperative for those who set out to criticise gramophone reproduction to go and hear the original performances regularly.

(*b*) Here again the advice could not be bettered. Unfortunately it is almost a counsel of perfection. It is sometimes very difficult indeed to make sure of changing only one condition at a time. For example, a slight alteration in the position and com-

pression of the gaskets may make a big difference to the tone of a sound-box. Consequently it is well-nigh impossible to change a diaphragm or a sound-box back without introducing changes due to an alteration of gasket pressure. The best plan in these circumstances is to repeat the experiments again and again. The only safety is in numbers. A conclusion, even though vague and without specific experimental foundation, which is based on the results of a long series of tests, may be far more reliable than the definite results of one or two experiments. A knowledge of the theoretical effects of various changes is invaluable here.

(*c*) This is undoubtedly true of old recordings. It is probably not true of electric records. It is equally important to note that the same sound-box will give widely different results on different instruments. This is true of both old and new recording.

I still adhere to the opinion I expressed over a year ago that a Vitz sound-box specially tuned for a machine with a large amplifier is unapproachable. This is particularly the case with the fibre-needle boxes. To tune a box for fibres is more difficult than to tune one for steel needles. The tuning consists not so much in the amount of compression of springs, etc., as in the proper choice of material for sound-box shell, stylus and needle holder, the weight, design, and elasticity of each, the amount of air-space between the diaphragm and the back-plate, the size of the hole in the back-plate, and the quality of the gaskets.

After many excursions into other realms I have always come back to small mica sound-boxes (suitably tuned) for *any* type of record. My least satisfactory results until recently were with piano records. But I have just made half-a-dozen sound-boxes with small mica diaphragms which have given excellent results. In each certain factors were kept as nearly constant as I could make them, whilst others were varied from box to box. These boxes give an extremely good reproduction of electric records (of any kind), and some of the best reproduction I have heard of old style piano recording. For most other old recordings they are a wash-out.

(*d*) This is only true within limits. Some sound-boxes give greater volume and better tone with a long needle than with a short one. This has become more apparent with new recording than with the old, though with the most delicately adjusted sound-boxes it was apparent even in the old days. The truth seems to be that for best results certain parts of the sound-box have to be matched with each other and with the acoustic system. The weight, flexibility, moment of inertia, and leverage of the stylus and needle are all important.

(*e*) I agree with all these except (*f*). A goose-

neck with a "dead-end" can be a decided advantage *provided that the dimensions of the neck suit the sound-box*. The goose-neck ought in justice to be regarded as related more to the sound-box than to the tone-arm. The dead-end of the goose-neck acts as a resonator absorbing or reducing tones of a certain pitch. The goose-neck is in fact what is known as a "Quincke's Tube" (see Rayleigh, Sound, Vol. II, Art 318). Since a diaphragm emphasises one pitch more than others the distortion caused by this can be avoided by the use of a goose-neck designed to absorb tones of that pitch. When the diaphragm is mounted in a sound-box its resonance peak is flattened out by damping arrangements so that instead of over-emphasising only one pitch, the sound-box responds most effectively to a short range of pitch. So long as the pitch of the goose-neck lies somewhere near the middle of that range the reproduction will be more even. But if it lies outside that range it will make the resonance peak more marked than ever. It is for this reason that large sound-boxes are usually exceedingly "tubby" when used with a goose-neck tone-arm though they may be quite otherwise on a straight arm. Similarly a small sound-box may be so shrill as to be unbearable on a straight arm, but exceedingly effective on a goose-neck with a "dead-end." Theoretically it is desirable for a goose-neck arm to have a "dead-end" whose distance from the centre line of the tone-arm is adjustable since by that means the pitch of the goose-neck could be adjusted to suit the sound-box.

It should be noted, however, that the use of a dead-end goose-neck is only one of several means of reducing resonance peaks. The material of which a tone-arm is made (particularly at the bends where some reflection takes place) may have the same effect.

(f). Here again I am fully in agreement with Mr. Moore. The disadvantage of motors with a train of wheels is that they soon get out of adjustment. The effective life is longer with those motors which have rounded teeth (what are known as "epicyclic" teeth or "involute" teeth), which simply roll on each other when in contact, than with those which have straight-sided teeth which slide along each other.

Motors with a worm drive last longer but the mechanical efficiency of a worm drive is small so that a lot of power is absorbed. These motors should therefore have extra strong springs. The H.M.V. worm-driven motors are good examples—especially the four-spring motor, which I consider to be one of the best, if not the best, in the world. There are three other points about motors which are important.

1. The hardness of the material, particularly that of the governor and its bearings.

2. The use of a metal or a fibre worm wheel for the governor. Fibre wheels are usually more silent, but they do not last so long. A properly adjusted metal worm-wheel can hardly be beaten.
3. The use of a suitable lubricant on the working parts and particularly on the governor and in the spring barrels. Very few of the spring lubricants on the market are much good. They are either too heavy and sticky or too liquid. Mr. Collier makes up an exceedingly good one.

In this respect spring barrels whose axis of rotation is horizontal have advantages over those whose axis is vertical; in the former the lubricating grease gets more evenly distributed.

(g). The efficiency of a horn depends not only upon its length but also upon its shape and the area of its open end. I made some remarks upon this in February and March, 1926. The length of horn should be the minimum which is compatible with good transmission of a wide range of pitch. I find that for a logarithmic curve this is calculable and I propose to give the results of my calculations shortly. A very long horn will offer too much resistance to the transfer of energy from the sound-box to the outer air. The resistance of the horn should be of the same order as that of the various parts of the sound-box and vice versa. The principle is similar to, though not identical with, that in operation when you move a child's swing. If your pushes are timed to the swing you get a far bigger effect and with less expenditure of energy than if your pushes are out of time.

But the operation of this principle does not cease at the end of the horn. The size and shape of room in which the machine is being played, and the position of the machine in the room are also important. I have spent many months in finding out the acoustic properties of my own drawing-room, and the best position in which to place my gramophone. By changing round furniture and so on I have got the room more or less in sympathy with the gramophone so that now the whole mass of air in the room vibrates and not merely that just inside or in front of the horn. This makes a tremendous difference.

(h) I think Mr. Moore is mistaken here. The addition of a case does affect the resonance properties of a gramophone even though the lid is left open.

(i) Mr. Balmain's machine is wholly enclosed in a cabinet or "coffin," to give it the pet name which some of us have come to use. It is therefore not subject to the two disadvantages mentioned. It is, however, a more tricky and delicate instrument than the ordinary gramophone, and needs more care and patience to operate.

(k) For my part, I find that the Sorbo rubbers have different effects on different machines. On my own they merely deaden the tone. Rubber feet have, however, one very great advantage. They absorb the shocks which the machine gets when it is moved about—whether for cleaning or other purposes. Mr. Collier tells me from his long experience of motor repairs that more governor springs are broken in this way than in any other.

Generally, the more I study gramophones the more I am driven to the conclusion that there is only one golden rule: the instrument should be balanced in every part. Certain alterations can be relied on to produce certain effects. But whether those particular effects are wanted depends upon the position from which one starts. The most

futile question which is ever put to me is "Which is the best sound-box?" The answer depends upon type of record, and type of machine as well as upon psychological factors which I have no means of gauging. I overheard a person say the other day that he preferred a dance band to an orchestra because the strings were too strident; a saxophone gave a much pleasanter tone. A person of that type might be attracted to a gramophone which smoothed out all natural stridencies. But even he would be a more satisfactory person to deal with than one who has never realised that some of the sounds produced by a violin (and more particularly by massed strings, where the tones are slightly out of phase and maybe out of tune with each other) are strident.

P. W.



Report on Some Apollo Models

By OUR EXPERT COMMITTEE

IN our report on the Apollo Super IV. some fifteen months ago (Vol. iii, p. 46), we remarked that the excellent amplification was especially "noteworthy since it is here that most gramophones of the internal horn type fail." Since that time the principle of the long horn has been adopted, and in some respects developed, by other makers, and a competition now seems to be starting to see who can provide the longest horn in the smallest space. But unless the increase in length is accompanied by an increase in the size of the open end, these attempts seem likely to produce increased power only at the expense of false and coarse tone. And if the tone-quality is false, what is the virtue of having it in large volume?

In their new season's models the Apollo Company have wisely avoided such an extreme. The £12 pedestal which we tested recently is similar in structure to the old Super IV. But for the cast aluminium horn, the Company have substituted one of fibrous material. The taper, too, seems to have been slightly modified. However that may be, the new horn with the old "Tangent Tone-arm" and the same Apollo Senior sound-box gives, in our opinion, even better reproduction than the Super IV. It has the same qualities of clearness, definition and resolving power, coupled with a distinctly more resonant and less hard tone. In this respect it is better, at any rate for new recordings, with fibres than with steel needles. Moreover, fibres stand up on it extremely well; we played both sides of the recent H.M.V. *Pomp and Circumstance* record with one fibre-point. This £12 model is constructed in

solid mahogany, and is neatly and attractively finished. At the price it is certainly one of the best, if not the very best, cabinet model we have yet heard. It can be thoroughly recommended to those who want a handsome pedestal model giving good realist reproduction at a moderate price. But we should advise those who can afford the extra cost to have a G.G.R. motor fitted. The smaller Paillard motor in the model we tested gave some trouble, and was not nearly so reliable as the G.G.R. in the Super IV.

Another attractive model is the Table Grand, at £5 10s. The amplifier is made of the same sort of fibrous material, but is, of course, shorter. In consequence, there is not the same resonant "body" as in the £12 cabinet, but for solo vocal or instrumental records and for chamber music, it has a bright yet delicate quality of tone which is most attractive. For a table model it has remarkably good volume, particularly with fibres. Built in solid oak, neatly finished, and fitted with the smaller Paillard motor, an Apollo Senior sound-box and the small Tangent Tone-arm giving good alignment, this model is really excellent value.

We were rather disappointed with the £9 pedestal model. This has the same long fibrous horn as the £12 model, but the cabinet is of cheaper material brought to a mahogany finish. The tone, however, was too "woolly," and even thin. Perhaps this was in part due to the room in which we tested it, but we certainly found it definitely inferior to the £12 model, and in some respects to the £5 10s. table model.

TRADE WINDS AND IDLE ZEPHYRS

The Gramophone in School

The fact that Mr. W. R. Anderson, till lately Editor of the *Music Teacher*, has undertaken to write a series of articles for THE GRAMOPHONE especially intended for the use of teachers, should gratify those members of the educational world who are already staunch readers of these pages and also a good many other readers who take the gramophone seriously and are anxious to improve their enjoyment of it. Mr. Anderson has promised to answer as far as possible any questions addressed to him, and it is clearly by the questions which he is asked that he will be able to judge best the lines upon which his future articles should be devised.

Operatic Reviews

Mr. Herman Klein is away on his holiday and will review this month's operatic records in the October number.

Index to Vol. III

Those who were responsible for the making of the Index to the third volume were naturally gratified by the appreciation of their labours expressed by Mr. Sydney Grew in the last number. Here at least was someone who recognised the importance of the Index and the hard work and the problems involved in the compiling of it. As he surmised, the Index has to be kept from month to month, and at the end of the year comes the heart-breaking job of reducing it to a printable size. This is what really takes most of the time and thought, and the compilers are very conscious of the mistakes in selection which they have made. There are many; there are also—what is more irritating—quite a number of misprints in the figures. But this shall not happen again. Every year the Index will become more accurate and more comprehensive.

As an indication of the number of composers, works, performers and subjects mentioned in THE GRAMOPHONE it is worth noting that whereas the Index to Vol. III. contains about 1,500 titles, the card index for the first three numbers of Vol. IV. already exceeds 1,300 titles.

The Lifebelt

We are now so accustomed to the Lifebelt as an integral part of every gramophone that it is hard to remember to draw attention to it every month for the benefit of new readers. By this time it is surely recognised on all sides that the Lifebelt *must* be tried, and tried till it succeeds in improving your machine as it has improved that of thousands of readers.

This month we merely quote one letter from Mr. Roy Battson, of Leatherhead:

"Many thanks for the Lifebelt duly received. After a fair trial, I have nothing but praise for this remarkable gadget. My machine, a cabinet H.M.V. with old type tone-arm—gooseneck—but with new No. 4 sound-box, was very good indeed before, but with the Lifebelt I consider it equals the new model in every way, thus saving me about £8. The difference is particularly noticeable in organ records, e.g., *Suite Gothique*, in which the sub-bass stands out clearly instead of being a blurred murmur. Worn records are made perfect, particularly Peter Dawson's *Floral Dance*, which was unplayable owing to blast. It is now as good as new. I had no trouble to get good results. I have since experimented with it, but have never bettered the original setting. Many, many thanks for this invention which has rendered me, gramophonically speaking, completely happy."

Sir Henry Coward

It is a little late to say anything about the knighthood conferred upon the founder of the Sheffield Choir and the Sheffield Musical

Union in the Birthday Honours. But those who possess the two Columbia records (9068 and 9075) of the Choir—two of the first electrical choral records made—should make a point of reading what Mr. Herbert Antcliffe wrote in *The Sackbut* for August on "Another Golden Jubilee." They will treasure the records all the more and honour the work of Sir Henry Coward if they know the story from the beginning.

Model Theatres

Mr. Leonard Spalding who, incidentally, supplies the excellent paper on which THE GRAMOPHONE is printed, has two amiable hobbies—Wagner and model theatres. How he has combined them is described by him in the August number of *Music and Youth*. It would be pleasant to add that even the printers of THE GRAMOPHONE had some interests of this congenial nature for leisure hours. They live cheek by jowl with Covent Garden Opera House; but it is only the night watchman that regards the stage door opposite with much attention, and he prefers the dance and ballet season to that of international opera!

De Lara Opera Scheme

No apology is needed for once more urging our readers to support this scheme for an endowed National Opera House. One has only to read the letter of Mrs. Albert Coates quoted in the *Musical News and Herald* of August 7th (p. 122) about the "fabulously interesting three months" which she and her husband have been spending in Russia in order to feel the blood stirred and to think "Heavens, if they can do it in Russia, surely we can do something to make a start."

An autumn campaign of the De Lara scheme has been carefully prepared, and as one of the enthusiastic propagandists reports, "the possibilities are tremendous. It is no longer a question of whether the Opera House will be built, but when."

New H.M.V. Model

Many people who did not want to buy a Pleated Diaphragm must nevertheless have coveted the really beautiful cabinet work of the table grand mahogany model with its "satin finish." Now this same case has been used for the new amplifier, tone-arm, and No. 4 sound-box and is called Model No. 461. It is a lovely affair, and at £18 (or £16 in oak) well worth serious consideration.

The Gramatable

The B.B.C. experts probably know how to pronounce this. After consideration we prefer the accent on the first syllable, but it is obviously not correct, like cléréstory in four syllables, which is more "curiously euphonic" than clerestory. And we should prefer "gramotable" too. Anyhow, the contraption, of which photographs have been sent to us by the True-Note Gramophone Manufacturing Co., 7, New Compton Street, London, W.C. 2, is a dining table (made in three styles, Queen Anne, Rectangular, and Jacobean), 4 ft. by 3 ft. 1 in., which unfolds when the meal is over and the cloth removed to reveal a Phonos attachment (see June, p. 22). It is very ingenious and costs fifteen guineas complete. One of the advantages is that you cannot have music while you are eating.

Bradford Chamber Music Festival

Just a penultimate reminder of this interesting first festival of its kind in this country! The Queen's Hall, Bradford, October 5th and 6th, mornings and evenings. The Hon Secretary is Mr. Keith Douglas, Farfield Hall, Addingham, Ilkley. The artists are the Virtuoso String Quartet, William Murdoch, Gwendolen Mason, Leon Goossens, Haydn Draper, Robert Murchie, James Lockyer, and Ambrose Gauntlett. Those who cannot get to Bradford for the real thing must be satisfied with the National Gramophonic Society records of six out of the eighteen works to be performed.



SIR HENRY COWARD

Duophone Indestructibles

Here is a picture of the record which was mentioned last month. The Duophone Syndicate promise to put their "indestructible" records on the market in October, and the first catalogue which contains nothing but "popular numbers" is remarkable for the imposing array of star artists. Obviously, to judge from this photograph, one is not going to improve the records by bending them, but there is no danger of breaking them by dropping them on the floor or pavement, they can be easily kept flat or made flat under pressure, and since they are both cheap and tearable the prospect of indestructible popular songs is not so formidable as it sounds.



Harry Tate's Motoring

Just now, when Dick Henderson—on Aco and Imperial records—is being advertised as "the Man who made the King laugh" at the variety gala performance the other day, one is reminded that Harry Tate was, fourteen years ago, known as "the Man who made the King laugh" at a Royal Command Performance. The famous sketch "Motoring" which achieved this triumph was immediately afterwards recorded (Columbia 320,) and was at that time the only 12

inch record of its kind in the world. It still holds its own as one of the very best comic records in existence.

Apollo Gramophones

These are still *sub judice*, but it is permissible on this page to say that the new catalogue issued by Messrs. Craies and Stavridi, 4, Bunhill Row, London, E.C. 1, is worth having as a reference guide when reading the report of the Expert Committee. The new portable, by the way, is called "Roma." Why not go a step further in Latinity and call the patent tone-arm the *Via Sacra*, because of its *bore*, in which connexion Horace said "*Sic me servavit Apollo*"?

Apollo Magazine

A propos, we notice that our contributor, Mr. John F. Porte, is now conducting a page on "The Gramophone World," in this distinguished journal of the fine arts. This is indeed recognition. Soon we shall see the musical papers finding room for more than a column about gramophone matters, and the great dailies taking less than a fortnight to review new records (always excepting the *Daily Telegraph*, of course, to which, in the person of Mr. Robin Legge, we always raise the fraternal hat in honour).

The Psychology of the Gramophone

Our early readers do not need to be reminded of the beautiful article with this title which the late Arthur Clutton Brock contributed to THE GRAMOPHONE for February, 1924—the last article that he wrote, on his death bed. But others who read Mr. Frank Howes's "The Borderland of Music and Psychology" (Kegan Paul, 6s.) may be unnecessarily annoyed by his summary dismissal of gramophone music, which he couples with wireless music. He refers to "the one-sided nature of its production" and "its inevitable distortion of its composer's message." He ends thus, "The conditions in a gramophone or broadcasting studio are really those of a rehearsal with this constraint added, and listeners, although they will deny this strenuously, never seem to obtain artistic pleasure from what they hear." The book as a whole is

reviewed by Mr. H. E. Wortham in an entertaining article in the August *Sackbut*.

Would it be fairer to say that gramophone music, heard in strict solitude, rouses chiefly the critical faculties—one *studies* the music and the record—but that with congenial company one is more able to enjoy the music subjectively?

The Phonograph

The first number of this American monthly review will be published on September 15th, the subscription being four dollars a year, post free, from "The Phonograph Publishing Co., Inc., 101, Milk Street, Boston, Mass." A glance through the list of contents which has been sent to us by Mr. Axel B. Johnson, the Editor, confirms the view that THE GRAMOPHONE has been taken as a model, and it is reassuring to see many names of contributors which are already familiar to our readers. We shall be jealous if they cease to contribute to THE GRAMOPHONE, but otherwise we have nothing but goodwill for the new venture.

Claines Wembley Tattoo

Mr. S. S. Moore sends many photographs and a programme of his venture at Claines near Worcester, mentioned in these columns last month. The performances in miniature with gramophone records of the Wembley Military Tattoo, enlivened by some more recent records also, attracted full audiences till August 21st—a most creditable result for all concerned, and one which may inspire amateurs in other parts of the country. Special scenery and searchlight effects were not the least notable features of the performances.

A Monster

Another of our illustrations this month is a snapshot of a mammoth gramophone which is to be demonstrated to the North London G. and P. Society on the 11th. The dimensions of the horn are 56 in. by 2 ft., and it was designed and built by Mr. Davey, of Silver-town. We are indebted to the hon. recording secretary, Mr. W. J. Robins, for the photograph.

Piano Player Review

One of our readers once lent us a complete set of this magazine (edited before the war by Mr. Ernest Newman and now almost unobtainable outside the British Museum), and to our disgrace we cannot remember who it was. We have tried several likely names, as we are anxious to return the precious volume to its owner, but in vain. Will he, if this catches his eye, remind us please?



The London Symphony

Perhaps the best of the many attempts to interpret Vaughan Williams's *London Symphony* (Col. L.1507, 1508) is that written by Albert Coates for the programme at the Hollywood Bowl where Sir Henry Wood has been conducting the Los Angeles Symphony Orchestra in the work. Dr. Francis Mead, of San Diego, has sent it to us, and if any reader wishes to supplement the analysis of the *London Symphony* in Vol. II., pp. 197-199 by Mr. Percy Scholes, we shall be glad to forward a copy on receipt of a stamped envelope.

Delius 'Cello Sonata

Readers write to tell us that the Delius 'Cello Sonata (Beatrice Harrison and Harold Craxton, H.M.V., D.1103, 1104), reviewed with enthusiasm by "N.P." and without it by the Editor last month, is a work which grows upon the hearer with each repetition of the records. This is true of many works, which do not make a great impression at first hearing, are therefore passed over by the gramophonist who only hears them once in his dealer's cabinet *de musique*, and in the course of a year or two are withdrawn from the catalogue for want of support. It was so with Bliss's *Rout*, Fauré's *Piano Quartet*, and many others; and since the recording of the Delius is unimpeachable, it is up to us to see that it does not suffer the same fate. *Brigg Fair* is, perhaps, also in danger, but since it is treated in Mr. Scholes's and Mr. H. L. Wilson's books they may give it a long life, especially if it is re-recorded by the new process. Columbia must see about giving us a new version of the *Dance Rhapsody No. 1* (L.1505, 1506) without cuts.

Rachmaninoff

Mr. Clinton Gray-Fisk, writing to endorse Mr. H. S. Wilson's remarks in the last number (p. 114) says: "To the *Préludes* and *Etudes Tableaux* might well be added the second and third pianoforte concertos, the scintillating *Polichinelle*, and the little known but delightful *Variations on a theme of Fr. Chopin*, Op. 22. Incidentally, the time must now, surely, be ripe for the recording of the latter's entire *Etudes* and the whole of the four *Ballades*."

Try this

Robert Haven Schauffler wrote an amusing article in *Collier's Weekly* (July 3rd) entitled "Where have I heard that tune before?" The theme is that "the jazzhound is becoming highbrow" unconsciously, and the advice of the author is thus expressed:—

If you know any self-styled lowbrow who has grown sophisticated on jazz, and then grown sick of it, try an experiment on him. See whether his brow has not unconsciously acquired altitude while he slept.

Try him out on the classics. Only do not get his back up by calling them that. Ask him if he likes this superjazz that everybody is raving about.

Then test his new harmonic sense on a good version of *Finlandia* by Sibelius. Only give it some snappy name like *Midnight on Broadway* by Gershwin.

Try out his recently acquired relish for counterpoint with the end of the *Meistersinger* overture. But call it Irving Berlin's *Jazz Millennium*.

Tickle his new rhythmic sense with the scherzo of Beethoven's sixth string quartet, labelling it *The Coral Gables Shudder*. Flatter his new zest in crisp instrumentation with the fourth movement of Tchaikovsky's Fourth Symphony. Only call it *Zez Confrey's Jazzody in Bright Yellow on the theme "Everybody Works But Father."*

If he enjoys these, break gently to him the secret of their real names. And if he rallies from the shock, put on a short piece of conventional Negro jazz.

Then, by contrast to this warmed-up music hash, with its stale bits of chopped tune, let him see if he is not ready for the pure delight of Schubert's *Unfinished Symphony*.

"Trout" Quintet Competition

The second winner of this competition is, like the first, a convert to chamber music. He writes:—

DEAR SIR,—I am writing to thank you for the opportunity you have given me, through the "Trout" quintet, to reconsider my views on chamber music, and I must say this work has greatly altered my opinions. Although I have not immediately begun to prefer chamber music above everything else, I see that my previous criticisms were misplaced, and I have found new qualities which show me that chamber music does not require more noise, nor the orchestra's wider range of tone colour. Instead it has an intimacy which none of the heavier combinations can convey and a sublime refinement which the orchestra, with its many different instruments, does not possess. Naturally the fragile delicacy and lack of tonal power that I complained about go hand in hand with these qualities, and without them the intimacy and refinement would not be possible. . . .

As to returning the records, this I certainly shall not do! I must go on and try to acquire the rapturous enthusiasm of these who adore nothing but chamber music. Yours faithfully,

Dudley.

W. J. SIMPSON.

CORRESPONDENCE

De Gustibus Non Est Disputandum.

[All letters and manuscripts should be written on one side only of the paper and should be addressed to the Editor, The Gramophone, 58, Frith Street, London, W.1. The writer's full name and address must be given. A stamped envelope must be enclosed if an answer or the return of the manuscript is desired. The Editor wishes to emphasise the obvious fact that the publication of letters does not imply his agreement with the views expressed by correspondents.]

SUGGESTIONS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Judging by the response to your June competition I feel I must be the only eligible reader who did not compete.

However, the letter headed "Suggestions" and signed "Wormley Hill" has drawn even my reluctant pen into the fray. I must rise to the defence of all that I value in this journal. I have read and preserved with increasing enjoyment and care every number of THE GRAMOPHONE, and despite my long silence you have no more devoted admirer.

May I implore you to disregard utterly the letter of your correspondent, if you have not already done so. Please continue "the happy-family parochial atmosphere." The circulation will increase with the passing of time. Forget also the appalling sacrilege of Mr. Wormley Hill's remarks on "competent writers" and "second-rate and even shoddy articles and letters." If he is thus concerned or anxious, let him either alter his style of thought or stop writing to these columns. Moreover, if such thoughts do pervade the dark arena of his mind, let him proceed to the topmost height of Hampstead Heath on the next wild black night and pour them out in the unhearing ears of the elements.

Then let him return to his abode, suitably purged, to take up his chastened pen and expiate his offence by a really nice letter of appreciation.

Let him remember the eastern proverb which appeared in an early editorial: "He that hath two loaves, let him sell one and buy anemones. For bread is the food of the body, but flowers are the food of the soul."

We need our anemones, and to hell with W.H.'s debentures.

Concerning the third paragraph of his letter, I beg of you to keep the Forum, avoid compressed information (let us have style), don't dare to blue pencil Mr. Herman Klein, burn all except the most essential diagrams in the technical articles, give us our monthly art supplements, and cut out Mr. Wormley Hill. May all good readers write and say "Amen" to this.

Concerning the remainder of Mr. Wormley Hill's letter I can only ask all and sundry, firstly, to imagine the serenity of K. K.'s or N. P.'s mature judgments after a compulsory audition to the wiry strains of present day wireless, and secondly, to conceive, if they can, the idea of Mr. Compton Mackenzie sinking to the depths of "coining a series of short racy words!"

Really, I am aghast at this combination of Prussian thoroughness and American commercial-mindedness expressed in your columns.

I urge Mr. Wormley Hill, who clearly has the unique virtue of wishing you well, to turn the efficient stereoscope of his attention inwards, and to root out relentlessly these cancerous growths from his mind. There *must* be hope for him yet.

In conclusion, may I say that, although my somewhat lengthy outpourings might give a different impression, I am well aware that even if one hundred Mr. Wormley Hills wrote to you and urged that our journal should be degraded to the literary level of "The Fretworker's Companion" (if there is such a paper), you, Sir, would defend the beleaguered garrison to the last ditch.

Yours faithfully,

Brighton.

R. L. CLANCY.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—The expression of opinion by your readers on the question of Society Reports, which has prompted your ultimatum on page 118 of the August issue, is perhaps overdue, or at any rate not entirely undeserved. The repeated chronicling of their doings does not always, unfortunately, maintain the same level, and at times descends to banality, either from a paucity of material or of ideas, and it is largely owing to this that so many reports possess only a local interest.

At the same time, whilst personalities doubtless please in certain quarters, this feature should be entirely expunged, because the activities of a particular society should be judged by its work

and the kind of programmes it is able to draw from its members. Simply reprinting the programmes is not the right course to take, nor the mentioning of every record, but a cogent and connected account of the outstanding features, so that those not being members of that society may gather information as to what is available and, what perhaps is more important, how particular records appealed to those who were doubtless hearing them under proper conditions.

These desiderata, then, appear to me to be those most likely to lead to readable accounts, and to warrant their continuance as a feature in the columns of this paper. I do, however, agree with your correspondent, Mr. Warburton, that a Directory of Societies is desirable, which should give the names and addresses of the hon. secretaries and the times and places of meeting. The gramophone societies are a distinct and unique native product and should not let their activities be cramped either on the managerial side or the journalistic.

Yours faithfully,
Brixton. S. F. D. HOWARTH.

LARGE v. SMALL SOUND-BOXES.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Anyone reading the excellent reply of your Expert Committee, page 115, will get some idea of the difficulties. The mysteries of the sound-box are quite beyond the average tinkerer; it is, therefore, not surprising that even after 15 years Mr. Foster knows little or nothing about them. The Exhibition has been on the market unaltered for over 20 years and still remains the finest box in existence provided it is fitted with special springs, gaskets and a mica diaphragm. It is capable of giving great depth, roundness and brilliancy without a trace of harshness; the quality of tone and balance is perfect over a very wide range. One box, however, cannot be expected to fill the bill for everything; the Exhibition is at its best on vocals, string quartettes, violin, 'cello and solo instruments generally. For a full orchestra or band in the new electrical recording the No. 4 H.M.V. is superior. A built up diaphragm of paper, silk or some other substance may suit a piano, but would prove a failure for all-round results. My experimenting extends over 20 years and includes every class of sound-box and machine. One has to have a fair knowledge of metals, be expert at tempering, possess a good set of delicate tools, and be a light-fingered mechanic into the bargain. A really good gramophone is a necessity for serious work; most of my experimenting has been with a Senior Monarch fitted with Imhof seamless horn 43 in. long with a 26½ in. bell. This will show up the qualities of a super sound-box to advantage and also the imperfections of a second rater. These special Exhibition boxes also suit the new H.M.V. mahogany model 171 to perfection.

Faithfully yours,

Rowledge, Farnham.

MERCER HATCH.

[We quite agree with every one of Mr. Hatch's statements. But we find that it is possible to modify an Exhibition box to beat even the No. 4 for electric records of any description.—THE EXPERT COMMITTEE.]

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I am much amused by the superior attitude your Expert Committee take up in replying to my last letter. They also set out to correct my "inaccuracies" and then straightway proceed to make many more of them. I have not stated that tuning sound-boxes was easy; no skilled work is easy. What I did say was that it was not a very difficult task. I have not stated that Mr. Seymour has discontinued making small sound-boxes; but that his later model was the largest and best. I have not stated all, or nearly all, faults in sound-boxes were due to the diaphragm. Talk about inaccuracies. . . .

Your Committee state that I evidently don't know the A B C of tuning. Well, I have only been making these sound-boxes, whilst your Expert Committee have evidently been theorising about them, and endeavouring to find out the mystery of their construction.

The reason, doubtless, why I am not impressed by your Committee's superior attitude and assumed knowledge about sound-box construction is, that I know that business from A to Z and not merely the A B C of it.

As for mica being a long time dying—yes, I admit it, but why is this? It is simply because to fit mica diaphragms to sound-boxes is by far the easiest business proposition. It is easy to be obtained and does not require painstaking hand labour to produce, also it gives fairly good results.

Luton.

T. A. FOSTER.

[This closes the correspondence on the subject for the moment.—Ed.]

MACKENZIE v. NEWMAN POIDS PLUME.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—It is necessary to put the title into French in order to have the double meaning. Bravo! Go for him! Smack! That was a nasty one. One, two, three, four, five, six, seven, August 8th, not counted out yet. But have a care. Be forewarned. This weekly warrior is four-armed and can get his blows in "fust" before September, however "just" your cause.

Yours truly,
Braintree. H. E. ADSHEAD.

PLACE AUX DAMES.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I hope you will allow me a little space in which to make reply to Mr. Mackenzie's comments on my previous letter.

All I wish to say is that if in supporting the weighty opinion of so distinguished a writer as Mr. Ernest Newman I run the risk of being pilloried by Mr. Mackenzie for "banality" and "ignorance," there is only one conclusion to come to. I have been extremely lucky to miss the things that would pass with Mr. Mackenzie for "profundity" and "knowledge."

Under the circumstances I can only gain immense satisfaction from being pilloried by him. I should really have felt quite alarmed about myself had he done otherwise.

Yours truly,
FLORENCE GAMON.
(South-East London Recorded Music Society.)

FROM SOUTH AFRICA.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—To quote the rule given for your June competition "I have never written to the Editor of THE GRAMOPHONE before," but I cannot enter for the competition because overseas readers are always debarred by the time limit.

Being a mere woman I have felt rather diffident about writing in view of the many caustic letters about our lack of appreciation, as a sex, of good music. But methinks, looking back on the old days when I haunted the Queen's Hall recitals, that the audiences were made of men in inverse ratio to the number of purely classical items on the programme. Has there ever been a really good concert in England at which women were not in the large majority? As to women not being gramomania, perhaps they are less garrulous about their enjoyment than the men appear to be?

We are told there is a special providence which watches over the class of people who rush in where angels fear to tread, and to that providence I commend myself in venturing to air my views on the much discussed fibre needles. I have consistently used fibres for the last four or five years (but I should strongly object to being called by the horrible medical term "fibroid" which one of your correspondents recently used). Some of my records have been in constant use with fibres ever since I bought my first little H.M.V. gramophone, and they do not show the slightest sign of wear and tear. Indeed, I think they improve with use.

The many correspondents who write about the number of records which one needle will take without cutting always omit to mention the kind of music. My own experience has been that twelve violin records can be played with one needle, but with Caruso records I never attempt more than one without cutting; the more Caruso bellows the quicker goes the needle and some of his (*Santa Lucia* for instance) I never attempt with fibre as the needle breaks down a few bars before the end. Why should the fibre be affected by volume of sound?

I have just sold my old machine (very regretfully after so many years real joy out of it) and have bought one of the new model H.M.V. With the new machine and new recording I find fibres infinitely better than steel. I wonder if those who carp at the No. 4 Tchaikovsky *Symphony* have ever tried it with the new model and fibres? When I hear it under those conditions I feel more inclined to thank Heaven fasting for the marvellous results of present day recording!

I have just been reading "The Perfect Gramophone Recital," and much enjoyed it, as I also enjoy "the perfect recital." But even in the Orange Free State it is not always summer, and Mr. Leonard Flemming at present, doubtless, like the rest of us, enjoys his gramophone in the more mundane surroundings of a room and good log fire. With thirteen degrees of frost an outside recital would certainly be a frost.

I am, etc.,
SOUTH AFRICAN.

NOTES AND QUERIES

[Each comment or question should be written clearly on a separate slip of paper and addressed to THE GRAMOPHONE, 58, Frith Street, W.1, as early as possible in the month. Full name and address must in all cases be given for reference.]

(440) **Straight Tone-arm Weight Adjuster.**—Thank you for the prompt despatch of the W.S.A. Weight Adjuster, which arrived safely and is entirely satisfactory. I have given it a thorough test, in conjunction with the Lifebelt, on all kinds of records, and find it a decided acquisition. It is easily adjusted and, I find, has been beneficial to the tone of the instrument and greatly reduces surface noises. I am a Petmucky needle enthusiast and have tested the adjuster exhaustively.—C. W. S., Doncaster.

(441) **Brahms Violin Sonata.**—When Columbia "Masterworks" No. 36 ("Sonata in A major, Op. 100," Brahms, Toscha Seidel violin, Arthur Loesser piano, three d.s.) is issued in England, I think you will say the satisfactory recording of the violin has been attained. It is the best one-string record I have ever heard.—F. M., San Diego, California.

(442) **Complete Operas.**—The Blind People's Literary Circle wishes to know if the operas recorded by H.M.V. and Columbia are complete, moderately or extensively cut. H.M.V.: (1) "Aida," (2) "Andrea Chénier," (3) "Barber of Seville," (4) "La Bohème," (5) "Cavalleria Rusticana," (6) "Faust" (special attention, please), (7) "Pagliacci," (8) "Rigoletto," (9) "Tosca," (10) "Traviata." Columbia: (1) "Aida," (2) "Carmen" (special attention, please), (3) "Rigoletto."—B. P. L. C., South Brisbane, Australia.

(443) **Those Surplus Records.**—Thank you so very much for your kind gift of gramophone records, all of which have arrived in splendid condition. They are very much appreciated, especially among the hospital patients, and the boys who live on the Mission Station. The laughing ones are especially popular and are requested again and again.—E. L. S., U.M.C.A. Likoma, Nyasaland.

(444) **Record Wear.**—(a) Having fitted tone-arm with sound-box, Lifebelt and weight adjuster, is the total weight to be moved by the needle in its tracking too excessive? (b) Would a slight tilt in the direction of the needle's swing across the record assist its moving the above weight with less wear on the outside of the groove through which it is travelling?—H. N. W., Dublin.

(445) **Storing Records.**—Which of the following is the safest and best method of preserving gramophone records? (a) Suspended individually vertically. (b) Standing vertically on edge side by side. (c) Small numbers, say 12, on top of one another on the flat on shelves of plate-glass.—H. N. W., Dublin.

(446) **Information wanted.**—Can any reader supply information about the gramophone invented by the Hon. C. Parsons? The needle actuated a small grid with horizontal bars vertically across another grid, the sounds being produced by a fan which drove air through the apertures. Concerts were given with this instrument in India about the year 1912.—A. T. G., Malvern.

(447) **Bach Chaconne.**—Violin, H.M.V., and Viola, Columbia; which of these two versions is the better, both from the point of view of suitability of instrument to the music, and from that of reproduction?—G. W., Oldham.



ANSWERS TO QUERIES

[Answers must be written on separate slips and should be forwarded to THE GRAMOPHONE, 58, Frith Street, London, W.1, as early in the month as possible.]

(413) **Best Version.**—The best version of the overture to "A Midsummer Night's Dream" is the Columbia record, L.1462. This record is not quite complete, but the fairy-like atmosphere of the music is faithfully reproduced, an effect which other records of the piece seem to lack.—D. W. C., Salisbury.

(427) **Also Sprach Zarathustra.**—The cuts which I have spotted from the Philharmonia score are as follow. Cut No. 1 is from bar 6, pages 8-9, immediately after the tremolo theme on the 'cellos and basses, to bar 5, page 10, resuming with the "credo in unum deum" subject. Cut No. 2 is from bar 5, page 19, where the three-note "Nature" motif enters marcato on the Eng. horn, to bar 5, page 20, with the swirling bass figure. The rest of the "Von der

grossen Sehnsucht" episode is uncut, and the two succeeding movements, "Von den Freuden und Leidenschaften" and "das Grablied" are recorded in their entirety. Cut No. 3 is in the fugue "Von den Wissenschaft," beginning at bar 9, page 61, and ending with bar 2, page 64. After this all is clear until pages 94-95. This third cut occurs from bar 10, immediately after the enunciation of the Nature subject by full orchestra. The resumption is at the drum pedal, bar 1, page 97. From this on all is clear until pages 188-189, where there is a jump from bar 8 (at the Festes Zeitmass direction) to bar 2, pages 198-199. This is the last cut and the most substantial. It is also the most neatly calculated, for at each end of the gap identical material (i.e., the "theme of great longing") is being manipulated in much the same spirit, and thus the feeling of continuity is admirably maintained. Would that all feats of musical surgery were so adroit!—C. S. R., Bradford.

(428) **What was it?**—"The Last Watch" is one of Pinsuti's songs. There used to be a Zonophone record of it by Ernest Pike, mostly consisting of "O my beloved, watch with me here to-night."—E. D. M., Derby.

(434) **Best Version.**—I can thoroughly recommend the H.M.V. record D.B.333 as the best record of the "Miserere." The voices of Destinn and Martinelli are beautifully balanced, and the chorus is good, compared with the best of old standards.—D. W. C., Salisbury.

(434) (a) "Miserere" by Destinn, Zenatello and chorus on Columbia A.5399. Obverse, "O terra addio" ("Aida") by same artists.—J. C. W. C., London, S.W.17.

(434) (a) "Miserere," Caruso and Aida (H.M.V., D.K.119); Martinelli and Destinn (H.M.V., D.B. 333). (b) "Salve dimora," Caruso (H.M.V., D.K.116), sung in French, is undoubtedly the best, but if you want it in Italian try Gigli (H.M.V., D.B.273). (c) Tamagno; his two best are happily on the same record—H.M.V. D.S.101, "Un di al azzuro spazio" ("Andrea Chénier") and "Esultate" ("Otello").—A. M. G.-B., Edinburgh.

(435) **Best Versions.**—(a) "Mon Cœur s'ouvre à ta voix," Maartje Offers, H.M.V., 12in., D.B.912; or by Edna Thornton, H.M.V., D.282, 12in. (b) "Der Rosenkavalier Waltz" Col. 12in., L.1421. This record, although made several years ago, is still good, and also possesses the advantage of the composer as conductor. Another satisfactory recording is Parlophone, 12in., E.10100. (c) "Lilac Time Selection," Col., 12in., 919; or H.M.V., 12in., C.1098. (d) "Hungarian Dances" (Brahms): It is a great pity that so few of these have been played in their original forms for the piano. Nearly all of them are violin solos, using the Joachim arrangement. No. 1, Regal 10in., G.7821. Perfect playing and recording for the price. No. 2, on reverse side of above. No. 3, Zonophone, 10in., G.O.47. No. 5, Col., 12in., L.1054. No. 6, on reverse of above. Vocalion, 10in., B.3110, played in original form. No. 7, H.M.V., 10in., E.153. No. 8, Col., 10in., D.1350, old recording, but good. No. 17, H.M.V., 10in., D.A.203. No. 20, H.M.V., 12in., D.B.462. No. 21, on reverse of above. (e) "Meditation" from "Thaïs" Mary Lewis, H.M.V., 12in., D.B.810; Col., 12in., L.1647, is also good. (f) "Habanera" from "Carmen," Col., 12in., A.5279. This record by Maria Gay is one of the best I have ever heard of this celebrated excerpt.—D. W. C., Salisbury.

(435) (a) "Mon cœur s'ouvre à ta voix," backed by "Printemps qui commence," sung by Mme Kirkby Lunn, H.M.V., D.B.509. (e) "Meditation" ("Thaïs"), backed by "Indian Lament" (Dvorák), played by Kreisler, H.M.V., D.B.319.—J. C. W. C., London, S.W.17.

(435) (b) "Rosenkavalier" Waltz, two parts, Parlo. E.10100, Marek Weber Orchestra; good. (e) "Meditation" from "Thaïs," Voc. D.02040, by Albert Sammons; as good as the Columbia edition and 2s. less in price. (f) "Habanera" from "Carmen," Zono. Celebrity G.O.9, with "Gipsy Song" from "Carmen" on reverse; sung by Mme. Violetta.—M. J., Lewes.

(436) **Best Versions.**—(d) This duet is well sung by Ruffo and Galvany, and has an excellent surface for fibres, both sides. The obverse by Galvany ("Spargi d'amaro pianto" from "Lucia di Lammermoor") is well worth possessing. But a new recording of "Dunque io son" is needed.—J. C. W. C., London, S.W.17.

(436) (a) "Si mi chiamano Mimi"; the best version is Melba's (the old one—D.B. 356). The best English one Licette's (Col. L.1665). (c) I don't think so. (d) I don't like the H.M.V. one, nor do I particularly care for the Columbia effort of Blanchart and Lipkovska. I think everyone who has heard the rendering of Stracciari and Barrientos (Italian Col.D.16382) will agree, however, that it is well worth while ordering and waiting for. It is the best on any make.—A. M. G.-B., Edinburgh.

Gramophone Societies' Reports

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—As hon. secretary of the North London Gramophone Society, which has just closed its 1925-26 season, I beg to tender you my sincerest thanks for so regularly reporting the account of its monthly meetings. I can assure you that it has afforded the officers and committee the greatest pleasure and several of the demonstrators have also expressed their appreciation to me.

I must also compliment you on the continued excellent quality of your paper and wish it every success in the future.

Yours faithfully,
L. IVORY.

This graceful message halts Blue Pencil in his work of devastation among the crop of reports. There is no intention of cutting out the reports altogether, but as the number of societies is increasing rather than dwindling, the importance of reviewing their activities from month to month is not diminished. In the summer season it is not hard to do so; but later on the problem of finding space will be acute. Let us, therefore, quote, for the guidance of recording secretaries, the report of a mythical Mitcham G.S. which has been sent in by Mr. J. C. W. Chapman, containing about a hundred words.

MITCHAM GRAMOPHONE SOCIETY.—Headquarters, Columbia Hall, Grafton Street (two minutes from trams and omnibuses, seven minutes from Tooting Broadway tube). Meetings at 7 p.m. on first Saturday of each month. Programme of last meeting by Mr. Edison Bell (Wagner) and Mrs. Decca (light orchestral and ballad concert); new issues by Vocalion and Pathé Companies. Next month: Mrs. Douzona (chamber music and lieder), Mr. Spearpoint Petnecky (lecture on needles and sound-boxes), and new electric recordings by Parlophone Company. Hon. secretary, Mr. Pixie Grippa, The Acorns, Oak Avenue, Mitcham, who will gladly furnish full particulars of the society to prospective members.

Will this be taken by recording secretaries as a practical hint given in the friendliest spirit, please?

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AGRICOLA GRAMOPHONE SOCIETY.—Meeting on Tuesday, August 10th. Miscellaneous programmes by Mr. H. Garside and Mr. F. S. Houghton and selection from Columbia, H.M.V., and Vocalion August records. Next meeting Tuesday, September 14th. Query competition programme. Hon. secretary, EDWARD U. BROCKWAY, Office of Commissioners of Crown Lands, 1, Whitehall, London, S.W. 1.

BIRMINGHAM GRAMOPHONE SOCIETY.—On Tuesday, July 27th a meeting of the above society was held at the Ebenezer Schools board room, and the programme was given over to the July and August records, kindly sent us by the Vocalion and Parlophone companies. All the Vocalion issues were vastly enjoyed and were voted an ideal holiday contribution. Particularly liked were the Life Guards Band in *Country Girl* and *La Traviata* selections; Ernest Butcher in *Parson and Me*; Ethel Hook in *Love's old sweet song* (but why does this singer not give us something a little more worthy of her voice?); Samuel Kutcher's first record of two dainty pieces; MacEachern in *Up from Somerset*; Van Lier's 'cello solo of *The Swan*; Clara Serena in *Second Minuet* (a much better record than her former one); and Titterton in *Songs my mother taught me*. The Parlophone records were also greatly enjoyed, especially *Coriolan Overture*; Brahms *Second Sonata* and the lovely *Barcarolle* on the sixth side of this set; Fritz Joki in a fine aria from *Barber of Seville*; and Alfred Jerger in a delightful Meistersinger aria. Once again our hearty thanks to both companies for their kindness. The programme ended with a number of interesting H.M.V. electrical records. Next meeting at end of September.—CHARLES SUMMERFIELD, Secretary.

BLACKBURN AND DISTRICT GRAMOPHONE SOCIETY.—On Tuesday, June 15th, the above society held its usual meeting at Messrs. Carlisle's music rooms, under the chairmanship of Dr. G. F. Roe, when Mr. J. J. Whiteside gave a very enjoyable recital upon his own machine, one which he had built up himself, even to the diaphragm of the sound-box. His programme, which contained a pleasing variety of records, was much appreciated.

On July 3rd, under the presidency of Dr. N. Greeves, at our usual

meeting place, one of the most successful functions of the society was represented by a recital of *Iolanthe* given by the secretary, Mr. T. C. Egan. What a wonderful thing Gilbert and Sullivan music means in our lives, and what jejune beings we should be if some malign entity skilled in magic suddenly bereft us of the tuneful strains of Sullivan and the witty dialogue of Gilbert! Mr. Egan is to be congratulated upon his selection and his method of presentation. He saw to it that no one was without a copy of the dialogue and songs. The opera was delicious, and Mr. Egan's timing and precision of the records quite first class. Mr. Egan described the "sets" and gave an account of the plots and characters; this made visualisation a real pleasure.—G. F. ROE.

On Tuesday evening, August 10th, some forty members spent a most pleasant evening at the hands of Mr. Whiteside, junior, who gave a very varied and interesting recital. Dr. N. M. Greeves presided. It is impossible to make comments upon all the items which he gave, all being excellent, but special mention might be made of the *Kreutzer Sonata* (Beethoven), played by M. Haywood (violin) and U. Bourne (piano); *O Paradiso (l'Africana)*, sung by E. de Primo; piano solo, *Rhapsody No. 12 (Liszt)*, played by A. de Greef; 'cello solo, *The Swan* (Saint-Saëns), played by Pablo Casals.

At the next meeting of the society to be held on August 31st, Miss Katrina Egan, L.R.A.M., pianist and deputy conductor of the West Hartlepool Symphony Orchestra, will deliver a lecture illustrated by means of the gramophone and the piano, on "How to Listen to an Orchestra." The prize for the most humorous record entered in the competition last week was won by Mr. Archer, with Tom Clare's version of the Telephone.—T. C. EGAN, Hon. Secretary.

BRIXTON GRAMOPHONE SOCIETY.—On July 6th Mr. Veal, an old and valued member, gave a programme of instrumental and mainly classical records. He was preceded by Mr. J. T. Fisher, the secretary, who illustrated the influence of folk-songs upon modern composers with *Billy Boy* (Edgar Coyle, Col.), *Folk-Song Suite* (military band, Voc.), *The Blue Fairy* (Charles Mott, H.M.V.), and other records, and followed by Mr. G. W. Webb with his usual technical talk which to many members seems the only section which they attend to hear. On August 3rd at Morris Hall, Bedford Road, Mr. Fisher continued his lecture on British music.

HALIFAX AND DISTRICT RECORDED MUSIC SOCIETY.—Great interest is taken by the members in the meetings of this society, and despite whatever kind of weather is given us there is always a good turn-up. Outside conditions on July 13th were so tropical that it was a surprising thing so many members presented themselves. A crowded programme was gone through. Two local dealers, Messrs. Albert Hind, Ltd., and Messrs. Priestley and Sutcliffe, supplied an Orchorsol with the latest sound-box and a new model H.M.V. respectively. Each of these popular firms also sent a selection of current issues of records. The chairman of the committee, Mr. W. A. Chislett, presided. This gentleman would appear to be in his happiest mood operating new models and gadgets, and his remarks on both these and the records are always entertaining as well as instructive. The H.M.V. batch of records were played over first, and those which aroused the keenest interest were *Ride of the Valkyries*, the waltz movement from *Der Rosenkavalier*, a part of the Revolutionary Scene in *Boris Godounov*, and a song by Marcel Journet from *Il Barbiere di Siviglia*. From the Columbia list must be mentioned Järnefelt's *Præludium* by the Squire Celeste Octet; the slow movement from Schubert's *Quartet in D minor (Death and the Maiden)*, by the London String Quartet; a *Nell Gwynne Dance*, by the Jacobs' Ensemble; and a record by the Salisbury Singers (unaccompanied). A well varied lot of records from the Parlophone and Vocalion companies were played over, but space does not always allow full mention of these. However, good words must be written for the following from the Parlophone list: *Der Freischütz Overture*, *Pester Waltz*, the *Tannhäuser* records, and the *Isolde's Liebestod* from *Tristan and Isolde*. One's love for Wagner grows greater with each issue by this company of his works. A lighter and more varied batch of records from the Vocalion Company included several gems. *The Country Girl Selection*, played by the Life Guards Band, deserves special mention. As the chairman remarked when it was played, the band played it as though each individual member knew the full words

of the comedy. It certainly appeared so to others also. A violin solo, *Poem* (Fibich-Kubelik), by Samuel Kutcher; a Saint-Saëns *Poème Symphonique* by the Aeolian Orchestra; a piano solo by York Bowen, *Scherzo in B flat minor* (Chopin); and a humorous record by Ernest Butcher are also good.—J. S. WARING, "Avenham," 15, Willow Field Road, Halifax.

HARROGATE AND DISTRICT.—Gramophonists interested in the formation of a gramophone society in Harrogate are asked to communicate with Mr. C. W. Reynard, 29, West Lea Avenue, Harrogate.

HUDDERSFIELD GRAMOPHONE SOCIETY.—Throughout the summer the society's meetings are being held once a month. On June 3rd and July 1st were demonstrated some of the new records kindly sent to us by the Parlophone and Vocalion Companies. On July 1st Mr. F. Sykes gave an excellent recital of light music. The programme included: *Troop les Huguenots*, played by the Royal Air Force Band; an aria from Donizetti's *Figlia del Reggimento*, sung by McCormack; a Mazurka of Chopin played by de Pachmann; the next item, the trio *What then, Santuzza?* from Mascagni's ever popular opera, was particularly well received; then came the first movement of Haydn's *Quartet in D major*, admirably played by the Flonzaley Quartet, who, as the chairman remarked, "play as one man"; the aria *All hail, thou dwelling pure (Faust)*, sung by Tudor Davies, proved very popular, as did part of the *Peer Gynt* Suite; next came two Spanish dances (Moszkowski); *An old garden*, charmingly sung by Edna Thornton; *Picanninny Lullaby*, by the Gresham Singers; and this delightful programme ended with Rimsky-Korsakov's *Hymn to the Sun*, mutilated by Paul Whiteman's famous orchestra! Our thanks are due to Messrs. Rushworth and Messrs. Marshall for the new H.M.V. instruments they kindly lent to us for June 3rd and July 1st respectively. Applications for particulars of membership should be made to the hon. secretary, Mr. Henshaw, 43, Blacker Road, Birkby, Huddersfield.—F. C. PALMER, *Hon. Recording Secretary*.

The August meeting of the society was held in the Temperance Hall, Huddersfield, on the 5th inst, when Mr. H. A. Shaw gave the following programme: *Pique Dame Overture* (Tchaikovsky), by the Capitol Grand Orchestra; *March, The Contemptibles*, by the Royal Air Force Band; *Wildflower* selections by London Theatre Orchestra; two of Chopin's waltzes, played by De Pachmann; *Round the World Medley*, by the Savoy Orpheans; *Ballet Egyptien Suite* (Luigini), by the New Queen's Hall Light Orchestra; *Hungarian Rhapsody, No. 12 (Liszt)*, by De Greef; *The Blue Kitten* selections, by Savoy Orpheans; *The Intermezzi* from Wolf-Ferrari's *Jewels of the Madonna*, by the B.B.C. Wireless Symphony Orchestra; a humorous record, *The Drage Way*, by Norman Long; and *Valse Vamité*, a saxophone solo by Rudy Wiedoeft. The Vocalion Co. kindly sent us during the past month a selection of excellent records. The record of *La Traviata Selection*, by the Life Guards Band is quite good. Two 'cello soli by Jacques Van Lier—*Arioso (Mezzano)* and *Arlequin Triste (Florem Cassi)*—are exceedingly good. *Le Cygne* and *Tambourin Chinois*, violin soli, by Albert Sandler, are good. *Second Minuet (Besley)* and *Silver threads among the gold*, by Clara Serena; *Songs my Mother taught me* and *I'll sing thee songs of Araby*, by Titterton; and two of Sanderson's songs, by Malcolm McEachern, are all very good, especially the second record.

The next meeting of the society will be held on Thursday, September 2nd.—F. C. PALMER, *Hon. Recording Secretary*.

THE LEICESTER GRAMOPHONE SOCIETY.—The opening meeting of the third session of the Leicester Gramophone Society will be held on Monday, September 13th, at 7.45 p.m. Our headquarters have been transferred to the board room of the Leicester Building Trade Association, 134, New Walk, which will be more suitable in every way for our recitals. The very successful outing to "The Hemphoe," which was held on June 20th, helped very considerably to develop the social side of the society, and will break down a certain amount of reserve and formality which has been apparent at our past meetings. An attractive syllabus is being arranged, including return visits from Mr. Moses Baritz and Mr. Alec Robertson, of the H.M.V. Company. Mr. A. Reeves, one of our most enthusiastic members, has been elected President, and an increased membership is already assured, as a result of the progressive spirit last session. Our record library has received many excellent additions from the Vocalion, Parlophone and Pathé companies, and is available to members at a nominal charge.

All interested are heartily invited to attend the opening meeting, for which a special programme is being arranged, and full particulars can be obtained from the hon. secretary, W. H. ABELL, "Keniston," Clumber Road, Leicester.

LIVERPOOL AND DISTRICT GRAMOPHONE SOCIETY.—The fourteenth annual general meeting brought the 1925-26 session to a close, and it is pleasing to report that the society still displays the youthful vigour and enthusiasm which have carried it thus far so successfully. The membership has been maintained, the finances are in a satisfactory condition and interest in the meetings does not flag. One of the outstanding features of the meeting was an animated and extended discussion regarding the most appropriate type of programme for presentation at society meetings. In the result it was decided to obtain the views of members and a questionnaire has therefore been addressed to them in order to ascertain the general opinion regarding the fitness of including recitals of complete symphonies, sonatas, operas, etc.; the demand for explanatory lectures; and to glean some indication of individual preferences for the works of various composers and for different types of music. The replies reviewed to date show the majority to favour programmes of a high standard. A tribute was paid to the retiring President, Mr. Frank W. Buzzard, and other officers for their work during the past session and the following gentlemen were appointed to various offices for the coming year: President, S. F. Edwards; vice-president, R. L. Davidson; hon. general and recording secretary, J. W. Harwood; hon. treasurer, W. J. Lloyd; committee, Mrs. Collett, Mrs. Buzzard, Miss Kelly, Messrs. A. E. Parry, E. Bradford, A. E. Andrews, B. Wilson, J. W. Burnett, T. Nelson, and R. Sleight.—J. W. HARWOOD, *Recording Secretary*.

SHEFFIELD GRAMOPHONE AND PHONOGRAPH SOCIETY.—An event which has been looked forward to with anticipation took place at our meeting on April 20th. It was the contest between our secretary, Mr. H. Acton, and a member of the committee, Mr. J. W. Thompson. As the result of a challenge made some time ago, their machines met in mortal combat, Mr. Acton's being a new H.M.V. horizontal cabinet instrument, whilst Mr. Thompson's was—well, a "mongrel," horn type. The programme embraced most things from military band to vocal and organ records, and the judging was undertaken by a committee of five, who were screened, thereby being unaware of the particular instrument playing. A maximum of seven points were allocated for each rendition, and the result was remarkable in that Mr. Acton's total was 72½ points against Mr. Thompson's 70½—representing a win for the former by the narrow margin of 2 points. Twelve records were played and an analysis of the figures showed that Mr. Acton gained the most points on six records and Mr. Thompson on five, the remaining one being a draw. The result also indicated that the H.M.V. machine had the advantage on instrumental records, whilst the "mongrel" beat it on vocal reproductions. The record in which the H.M.V. convincingly defeated its opponent was the recently issued organ solo, *Evensong*, and its victory in this was really decisive. Nevertheless, generally speaking, Mr. Thompson is to be congratulated on the fact that with his home-made sound-boxes and other gadgets he ran so closely to the "King of Gramophones." A crowded house followed the contest with great interest, and we are sure found it instructive and educative.

On May 4th we had the new issues of the H.M.V., Columbia, Vocalion, Parlophone, etc., and as usual they included many good records. Scarcely a month passes but that there is something in the supplements to draw the money from the pockets of even the most cautious gramophonists.—THOS. H. BROOKS, *Hon. Press Secretary*.

THE SOUTH LONDON GRAMOPHONE SOCIETY.—The record catalogues with which we have become familiar over a long period of years are gradually being metamorphosed by means of the new recording, and without taking too long a view it is quite possible for the person (being a gramophonist) who has been given a year to live by his medical adviser, to look forward to a short if hectic period of brave happenings in his particular world. At the meeting of this society on June 26th our old member, Mr. Ivory, was able to present nine items, eight of which were examples of the electrical recording, and seven of these quite new. It is very curious how long it sometimes takes for well-known works to obtain an adequate rendering on the disc, even in view of the fact that the days of the single-sided record and its limitations are long past. The *Overture to Nicolai's Merry Wives of Windsor* is a

case in point, and, as it never rains but it pours, it happened to be issued in the same month by both H.M.V. and Columbia. Mr. Ivory gave the former version, played by the New Light Symphony Orchestra, which is very brilliant, although perhaps lacking in light and shade. Concerted numbers of from two instruments or performers upwards can obtain a more adequate treatment by the new method, and a portion of the *Kreutzer Sonata*, played by Isolde Menges and Arthur de Greef was a fine example of what can now be done. The organ, neglected by the recording companies for years, is now receiving recognition and will surely occupy a very considerable place in record libraries when its possibilities and its repertoire are more widely known, especially by means of the very fine records that are now becoming available, such as Guilman's *Prayer* and *Cradle Song*, played by Herbert Dawson, which we were enabled to hear. A few years ago the prospect, much less the actuality, of using the Queen's Hall as a recording studio, was one that could barely have been contemplated (unless by visionaries), and yet in a comparatively short time the realisation has taken place and we accept as commonplaces records of great subjects, largely conceived and carried out. In this category are the Coronation Scene from *Boris Godounov* with Chaliapine and Siegfried's *Funeral March* from *Götterdämmerung*, and which enable us to appreciate the extraordinary advance that has taken place in all departments, not least in that of the realisation of actuality. These are the chief offerings of Mr. Ivory, although it remains to mention the only example of the "old" recording he brought, *O patria mia* from *Aida*, by Rosa Ponselle.

In Mr. J. A. Veal there is an enthusiast in another sphere, especially among that of the "old masters," the king of whom is Bach. While on this occasion the old man was only represented by three movements from the *Partita in B flat*, as played by Harold Samuel, they are worth their niche, and especially as they are recorded by the new process. We are anxiously awaiting a piano concerto by this means, especially as most of those available are, by reason of the many technical difficulties hardly surmounted, barely good enough in the light of what we may now surely expect. It is, however, possible to find something that is quite excellent in many respects, among which is Beethoven's *Concerto No. 1 in C*, played by Wilhelm Kempff and the Berlin Philharmonic Orchestra, and issued by the Polydor Company and we were enabled to hear the first movement. By the new method also we had the Mozart *Violin Sonata* (K.378), by Marjorie Hayward and Una Bourne, and the carol, *In dulci jubilo*, by the Westminster Special Choir. Had Gervase Elwes lived it goes without saying that the new methods would have done very great justice to him, but it is well to be reminded that he made some very outstanding records in his day, of which we heard *To Daisies* and *The song of the blackbird*, which still remain landmarks.

Between these two programmes there was a lecture on sound-boxes under the aegis of the technical sub-committee, with special reference to their connection with the new recording. Technical matters appear to frighten many people, but they miss a good deal who stay away, especially when the subjects are handled so illuminatingly.

(The above was held over from last month.)

Ballet music occupied a larger share than is usual in the programmes submitted on July 31st, including examples from *Romeo and Juliette*, *Herodiade*, and the *Ballet Égyptien*, the latter a "new" recording. Not many, possibly, remember the old *Herodiade* records which have been cut out for many years, but they were some of the best of the old system of recording. We were also privileged to hear the H.M.V. portable model, which it is believed carries as much tone and volume with it as some of the more expensive pedestals, and this certainly seemed proved as diverse records were played on it and came out with flying colours. A baritone new to most was heard, viz., Franci on Columbia, in *Cruda funesta smania* from *Lucia di Lammermoor*, and who is well worth hearing. The Bach choral number from *St. Matthew*, by the Westminster Abbey Special Choir was a beautiful type of the music that is now becoming increasingly available (and no doubt popular) by the new recording methods which are happily able to cope with what were at one time insuperable obstacles.—S. F. D. HOWARTH, Reporting Secretary.

THE SOUTH-EAST LONDON RECORDED MUSIC SOCIETY.—Recording one's own efforts has its decided drawbacks. There are incidents in one's life over which one would like to draw a very substantial and most effective veil. But we are all more or less sacrifices on the altar of truth, and so—

Acting under instructions (and obeying every one of them as is her invariable wont), the recording secretary undertook to prepare the programme for the June meeting of the above-mentioned society. Restraining an instinctive and very natural desire to put an end to every single member of the committee, she unloaded on the members what she thought might be looked upon as a "Popular Concert Programme." On the whole, in view of the fact that nobody was heard going to sleep or caught in the act of displaying an unusually vicious tendency, she is inclined to describe the affair as a howling success. Among the many items were Peter Dawson's new record of the *Prologue*, the new *Ride of the Valkyries*, and *Malaguena*, John Coates, Elsie Suddaby, and the English Singers, etc. We heard a good many of the latest records at the end of the evening, including Marcel Journet's very fine *Serenade* from the *Damnation of Faust*. But we found a special corner in our affections for the latest Strauss waltz and Elsa Alsen's new record from the Parlophone Company.

(The above was held over from last month.)

Our July meeting took place in a heat-wave, and it says much for the attractiveness of Mr. Lewis's programme that so many people summoned up the requisite energy to put in an appearance. "The Great Artists" is a fitting subject for the hot weather, and one can sit back and listen to Galli-Curci pouring out "mad" notes, or hear Paderewski pounding out *La Campanella* on what appears to be a grown-up specimen of the piano one buys in children's toy bazaars, without subjecting the "grey matter" to any undue strain. We made one experiment. Mr. Lewis played the two recordings—the old and the new—of Marcel Journet's *Serenade* from Gounod's *Faust* and invited us to guess which was which. It is significant that the problem was a bit of a teaser—on our machine, at any rate. The programme also included Heifetz, Tetrizzini, Chaliapine, Clara Butt, Caruso, and others. We didn't care very much whether Harry Lauder liked his lil' old home-town or not, but we would not have missed the accompaniment by the brass for worlds. We accuse Mr. Lewis of arrant cowardice though, in that he avoided giving us the name of the Paul Whiteman record. He looks a brave man, too. At the close of the evening we played over some new Vocalion records, the best of which we thought were the *Overture di Ballo* and McEachern's *On the Road to Mandalay*. The secretary's address is 34, Chalsey Road, S.E. 4.—FLORENCE GAMON, Recording Secretary.

TYNESIDE GRAMOPHONE AND PHONOGRAPH SOCIETY.—Headquarters, Church Institute, Hood Street, Newcastle-upon-Tyne. Secretary, W. L. Murray Brooks, 70, Pilgrim Street, Newcastle-upon-Tyne. Subscription, 5s. per annum. Meetings, second and fourth Thursdays in each month at 7.30 o'clock. Visitors cordially invited.

Will our Tyneside friends please take this as a preliminary notice of the commencement of the new session, the first meeting of which will take place on Thursday, October 14th next. For this meeting it is hoped to secure the large hall at the Institute, which was required last year in order to accommodate the great number of members and visitors who attended. The programme has not yet been decided, but it will be made especially attractive. Particulars will be advertised in the local press. The last session, which terminated in April, was eminently successful in every way. The period was marked by increased attendances and enthusiasm. The lending library continues to prove a great attraction, so much so that borrowers are attending at the secretary's office one evening a fortnight for the exchange of records and to receive and discuss new issues. The society continues to be indebted to its friends, the Parlophone and Vocalion companies for monthly parcels of records, which are looked forward to with the keenest anticipation. These two companies are giving wonderful value for money, the Parlophone Wagnerian series being—in the writer's opinion—unsurpassed, whilst the Vocalion violin records (by Jelly d'Aranyi) are now better than ever—and they were always extremely good. The orchestral records have also proved very fine, particularly those two of Rimsky-Korsakov's colourful overture, *La Grande Paque Russe*, which is splendidly recorded. Also, it is to be noted, the Vocalion surface is now as silent as that of any other make. One anticipates, with great interest, this company's electrically recorded discs.



National Gramophonic Society Notes

(All communications should be addressed to The Hon. Secretary, N.G.S., 58, Frith Street, London, W.1)

This Year's Last Batch

By the time these lines appear the records which form the last batch for the current year ought to be ready for distribution. They comprise two 10in. records containing Purcell *Fantasies* (about which a note written by M. André Mangeot will appear in the October number) and *Peat Reek*, one of McEwen's *Nugae*, and four 12in. records containing Mozart's *Clarinet Quintet* and a duo for violin and viola, about which an analytical note is printed below. All should be played at 80 revolutions to the minute.

Members for 1925-1926 will thus have received twenty-one 12in. records and six 10in. records delivered up to time. On the whole, recording difficulties have been overcome with greater success than last year, and it is only fair to pay tribute to the performers and to the recording experts who have spared no pains to aim ever higher and higher in the productions of the society. That the standard is now pretty high will be admitted when the new Mozart records are heard.

The Brahms Clarinet Quintet

Praise of the last work issued continues to come in. Captain H. T. Barnett writes: "Although it is beautiful throughout the beauty is so varied that it never palls. The clarinet tone is, in

my opinion, the sweetest example yet recorded . . . and I think the point on which the N.G.S. is most to be congratulated is the wonderful placing of the instruments by the director of the recording, ensuring, as he has done, a most perfect blending of the wood and string tone."

Next Year's Programme

Circular No. 8 and the voting list for 1926-1927 have been sent out to members, and if anyone has not received them will he or she please write at once for copies? There must be no delay in settling the programme, or we shall get behindhand with the recording. The Advisory Committee has prepared a most interesting voting list, which includes some small orchestral works, and members, armed with the products of the first two years and the programme for the third, should have no difficulty in winning some of their friends to join the society.

A Reminder

The supplementary List of Recorded Chamber Music recently sent to members was so printed that it can be cut up and pasted into the original list without difficulty, still leaving room for further additions.



Mozart. Clarinet Quintet in A major (K-V. No. 581)

(The SPENCER DYKE QUARTET with CHARLES DRAPER, Clarinet)

IT is difficult to imagine a more complete contrast than that afforded by a comparison of Mozart's A major with Brahms' B minor clarinet quintets. The happy, irresponsible feeling of the former is the very antithesis of the deeply thoughtful and profound tone of the latter work. As well compare Yvonne Printemps and Eleonora Duse! Such comparisons, however interesting, are not my present purpose; so, to Mozart's work without further ado.

First Movement.—Allegro. Score (Eulenburg, 3s.): first side, page 3 to bottom of page 8. Second side, page 9 to page 18, end.

The first subject of the quintet is a pleasure to eye and ear in its lay-out, and its gradual descent through the scale. The clarinet entering, as it did in the Brahms, with an arpeggio, gives a little flourish of happy sound before the repetition of the first subject.

The second subject is a most graceful tune for the first violin, chromatically treated immediately afterwards by the clarinet which imparts to it a tinge of melancholy, soon, however, dispersed.

Just before the double bar a reminiscence of the first subject appears in a coda-like manner. This section is now repeated.

It must be confessed that the working out, which begins on side 2, is rather mechanical. After the semi-fugal passages near the start, the up-and-down arpeggi on clarinet and strings sound flat and barely escape the suspicion of padding. But interest returns with the recapitulation, in the course of which may be heard a delightful variant, for the clarinet, of the second subject. Notice also the beautiful rhythmic variety in the parts at the bottom of page 17.

Second Movement.—Larghetto. Score: third side, page 19 to page 23, line 3, bar 1; fourth side, page 23, line 3, bar 2, to page 26, end.

Third Movement.—Menuetto. Fourth side, page 27 to page 28, line 2. Fifth side, page 28, line 3 to end.

Against a background of muted strings, as in Brahms again, the clarinet sings such tranquil phrases as Mozart, and Schubert, alone hold the secret of. A long duologue between clarinet and

first violin, based on the second subject, forms the section of contrast. Jets of notes are tossed from one instrument to another, until the clarinet leads us back into the elysian fields of the first tune. This proceeds on its way just as before with the exception of some triplet passages near the close and a coda.

There are two trios to the minuet, the first of which fulfils the true function of the trio—one of contrast—by giving us a rest from the voice of the clarinet. The latter takes his revenge by predominating in the second trio. The minuet is heard three times, an ordeal which its charm easily survives.

Fourth Movement.—Allegretto con Variazioni. Sixth side. Score: page 34 to page 42, line 1, end. Seventh side, page 42, line 2, to end.

The last movement, as in the case of the Brahms' work, is cast in the form of an air with variations. The perky little air is first elaborated by the clarinet (Variation 1), and then by the first violin with a triplet accompaniment (Variation 2). The third variation, in the minor key, is ingeniously contrived. After the sad wail of the violins the viola has a persistent sobbing figure to play, which is again heard at the end of the variation. This is not the grief of an adult, but of a child, whose toy has been broken!

In case we have gone astray a bit, Mozart takes us by the hand again in the fourth variation; a clear reference to the theme with much chattering from the clarinet.

An *adagio* and *allegro* (side 7) really forming variations 6 and 7 (but not so marked in the score) conclude the movement.

(The following repeats are *not* observed: second half of air; second half of variations 1, 2, and 4.)

The fine art of Charles Draper, Kreisler of clarinetists, together with the splendid support of the Spencer Dyke Quartet, make this recording a veritable treasure.

The *adagio* from the DUET IN G FOR VIOLIN AND VIOLA by Mozart occupies the last (eighth) side. The tonal contrasts of the instruments are well exploited. The music is too clear to call for any analytical comment.

N. P.

Analytical Notes and First Reviews

ORCHESTRAL

Instruments used: H.M.V. new model, No. 126, sound-box No. 4, and large Columbia table grand, sound-box No. 7.

POLYDOR.

69836, 69837, 69838, 69839 (12in., 5s. 9d. each).—**Orchestra of the State Opera House, Berlin** conducted by Strauss: **Seventh Symphony** (Beethoven). Philharmonia and Eulenburg.

66386 (12in., 5s. 9d.).—**Orchestra of the State Opera House, Berlin**, conducted by Leo Blech: **Overture, Mignon** (Thomas).

66391 (12in., 5s. 9d.).—**Orchestra of the State Opera House, Berlin**, conducted by L. Blech: **Overture, The Barber of Bagdad** (Cornelius).

Breaks in the symphony:—Side 1, end of page 13 (Philharmonia), (beginning of the *Vivace*); side 2, page 47, bar 4; side 3, end of first movement; side 4, page 78, bar 9; side 5, end of slow movement; side 6, end of page 110; side 7, end of *Scherzo*; side 8, last movement. Cut from page 154, bar 3, to page 173, bar 5 (i.e., from bars 242 to 417 of the movement).

This is the first "new method" issue of this symphony, and very tasty it is. Notes on former issues have appeared in THE GRAMOPHONE often (see Index), so no more than a few running remarks are required now. The wood-wind at the start appears to me a little less full and round than in English recordings by the new process; the strings balance well, and the bass runs are far more effective than in the old records. Scarcely enough is made of the *pp* work—again the old gramophonic defect, but less pronounced than it used to be. In side 2 the strings do not come out so well against the high woodwind, as in side 1, and their tone rather lacks fatness. The metallic quality is not so pronounced as in the earlier British records, but the "body" is somewhat light. The rhythmic swing is well kept up, though the whole is too much on a few dynamic levels. We do not want contrast merely for the sake of excitement, but there are legitimate opportunities for making it that are rather neglected. On page 30 the bassoon is out of truth.

In the slow movement the tone is not perfectly clear, and gets pinched whenever it rises above *p*. There ought to be a rich, earnest forcefulness here. I do not fully catch that feeling; but the middle section would be really good if the wood-wind were as good as it now is in our British records. The speed is a trifle fast for my liking.

The *Scherzo* is better. Apart from a little sobriety, I like it well. From recent experience I doubt if Strauss *could* be very jolly. The wood-wind does not record perfectly evenly. One or two notes are slightly out of balance.

The last movement, apart from the cut, is very effective. This is an extremely difficult thing to record well. Strauss, with his present not very subtle methods, brings this off well enough. I personally do not mind the cut very much. There are possibilities in this last movement that no conductor I have heard (except Weingartner) really explores. Under him the work is a great joy. Under Strauss it is a moderately stimulating pleasure, a piece of quite adequate conducting without any hidden marvels. He does not take you by the hand, but conducts the party like a Cook's man. He has, I fear, done it a little too often!

Few operas achieved so many performances as did *Mignon*. Produced in 1866, it was performed for the thousandth time in 1894. It is based on Goethe's *Wilhelm Meister*, but, as with *Faust*, Goethe suffered more than a trifle in the making of the opera. However, that is only to be expected.

This overture has some charming tunes. After the opening work for wood-wind and harp (excellently recorded) the air of *Know'st thou the land?* is played. Thus ends the first side. The other starts with the Polonaise, *I am Titania*—a brilliant bit of work in which the wood-wind is effective. The strings are shrill on high notes. Though there is some good work here, I feel that recording in this country is as yet in advance of that on the Continent.

The Cornelius overture is a dainty item, charmingly scored. This Cornelius was the nephew of the painter whom Mendelssohn celebrates in his *Cornelius March*. He was an active Wagnerite in the days when Liszt was fighting for the great man's recognition. It was in consequence of his pro-Wagner attitude (and he was a

bright and useful man in the fray) that his opera did not succeed when it was brought out at Weimar in 1858. The anti-Wagnerites saw to that. *The Barber* has not kept in the British repertory, but we are glad to have the overture, which is a capital bit of sportiveness. The Barber's theme comes first, on the brass. You can intone the first ten notes to his name—"Abul Hassan Ali Eben Bekar."... The quick "patter" bit in six-eight time that follows is from one of his songs—the sort of thing Gilbert and Sullivan did so deftly later on. After a little flute and oboe have the love-sick hero's tune, in the upper soprano register. A semiquaver wood-wind passage, of a fluttering tendency, represents a quaint old soul in the play. Now (about an inch from the inside of the first side) comes the real first chief theme of the overture—the rather chirpy rising violin tune. The second chief theme starts on the second side. The ubiquitous Barber crops up several times, and there are some happy combinations of themes. The recording is distinctly good, and the only weaknesses are those pointed out in connection with the other Polydor records this month. But here is progress, and promise.

PARLOPHONE.

E10476 (12in., 4s. 6d.).—**Orchestra of the State Opera House, Berlin**, conducted by Siegfried Wagner: **Procession of the Women from Lohengrin** (Wagner). Two parts.

10477 and 10478 (12in., 9s.).—**Orchestra of the State Opera House, Berlin**, conducted by S. Wagner: **Klingsor's Magic Garden** from *Parsifal* (Wagner), three sides, and **Duet from Act 2 of The Flying Dutchman** (Wagner).

10480 (12in., 4s. 6d.).—**Edith Lorand Orchestra: Fantasia, Lilac Time** (Schubert—Berté).

10579 (12in., 4s. 6d.).—**Edith Lorand Orchestra: Fantasia, Boccaccio** (Suppé).

The Wagner bits are nicely done, but I scarcely think them worth recording. It is too much in the ancient manner of scraps. The choral parts are not given—only the orchestral accompaniment to the opening pages of the fourth scene in Act 2.

Yet another Magic Garden, but this time with the Flower Maidens. Do I recognise the voices of the Irmel Madrigal Choir? If these are not the delightful ladies of that combination they are equally nice—which is saying a good deal. This is a charming record. The voices float on the orchestral tone, as they should. I think this is the ideal method of enjoying that scene, which never satisfies on the stage. I doubt if it ever can. Wagner did not always bring it off, dramatically. But when he left it to the music he always scored. Get these records. You will enjoy them. The fourth side, Bettendorf and Engel in *Wirst du des Vaters Wahl nicht scheitern* from *The Flying Dutchman*, will be reviewed by Mr. Klein next month.

I'm glad the label doesn't say the *Lilac Time* is "by Schubert." I always thought it impertinence to saddle him with the responsibility for that work. The Lorand Orchestra is as deft as ever. I have always admired its capacity. It is just sentimental enough to be perfectly fit for the music it plays. I don't always think that music very good, but I love fitness, and we have it here. The recording is first rate.

The *Boccaccio* music is rather thin café stuff, with tunes not nearly so good as those of the last selection. There are one or two very familiar bits in it that may be acceptable to some. The recording is not quite so effective as in the other record—chiefly because the orchestration is poorer.

COLUMBIA.

L.1770 and 1771 (12in., 13s.).—**Symphony Orchestra**, conducted by W. Mengelberg: **Tannhäuser Overture** (Wagner). Phil. and Eulenburg.

L.1764, 1765, 1766 (12in., 19s. 6d.).—**New Queen's Hall Orchestra** conducted by Sir H. Wood: **Overture, "1812,"** (Tchaikovsky), and (on last side) **Chant sans Paroles** (Tchaikovsky). Phil. and Eulenburg.

High praise must go to Columbia for the new *Tannhäuser*. Those opening brass chords are difficult to get without some trace of flatness. They are most impressive here. Throughout, the

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thing is admirably controlled, with this exception, that side 2 starts much quicker than side 1 ended. Is this quite what the conductor intended? It sounds odd. There is no point-making here. Indeed, it all sounds just a trifle tame, perhaps, compared with our own Sir Henry's rather exhausting performance. But I like its nice discretion. The seductions are subtilised artistically. The speeding up at the beginning of the last side seems a little sudden. Possibly this is just an idea of Mengelberg's, like the other bit of speeding, to work up the excitement; but I think it slightly out of keeping with the rest of the interpretation. Some may reckon the whole effect rather mild. It is a matter of taste. Try it and see how you like it. You are sure to appreciate the colouring of the record.

It is a long time since we had an "1812." The new process can do it ever so much more effectively than the old. I still want to hear those cannon and smell the powder. I propose that any who are like-minded shall join me in a little pre-5th of November celebration, and provide an appropriate background for the work, as was proposed by Rubinstein. (It never came off, alas!)

The good old row at the end comes off A1. But if anyone asks "Is this good music?" I reply "As good as you think it is." Note that "hurry music" in the middle of side 2, for a sample of Tchaikovsky on an off-day. The jazz bit at the end is apt to raise a smile. There seems to be a touch of *Pacific 231* in those drums at the end. They never quite get up power. It's much the same all through; the wheels go round, but the train doesn't arrive. A final thought: this was written for the consecration of the Temple of Christ in Moscow. Is it not an admirable exposition of Christian precepts?

The little *Song without Words* is prettily harmonised, but the full tone is a bit heavy and solid for such a trifle.

HIS MASTER'S VOICE.

D.1110 and 1111 (12in., 13s.).—Royal Albert Hall Orchestra conducted by the composer: **Cockaigne Overture** (Elgar).

D.1021 (12in., 6s. 6d.).—Tudor Davies and orchestra: **Prize Song. R. Radford: Sachs's Panegyric on German Art, from The Mastersingers** (Wagner).

The new *Cockaigne* is in the great succession. You remember last month's *Pomp and Circumstance*? The rumbustious parts of this are as good as the marches, and there is a clear-cut Cockney sentiment elsewhere—a Chevalieresque sentiment exactly, just sublimated in the Elgarian way. The man is a marvel, whichever way you take him. His very simplicity of sequence-repetition here is in character. The whole work repays close study. You will enjoy it even without that. I strongly recommend these delightful records.

The other record is a fine re-production of D.758, the last of the *Mastersingers* set that gave us so much pleasure a few years ago. Mr. Davies is capitably youthful and heroic, but still he tightens the muscles at the root of the tongue. He will not make the best of his fine voice until he learns the supreme secret of singing—ease. Radford is ageing a little, but he retains all his old skill and clarity, the poise and rhythmic fluency that have always made him so great a favourite. He has earned every bit of praise he has got. We salute him as a fine type of English singer, and, in wishing the youngsters all good luck, commend his example to their careful attention, with that of half a dozen other veterans who have made—and kept—a voice and a brain meet for high discourse in song.

BRUNSWICK.

50072 (12in., 8s.).—New York Philharmonic Orchestra conducted by W. Mendelberg: **Slav March** (Tchaikovsky).

I have spoken of the *Slav March* before. It is fierily done here, in capital style. I like the crisp, brilliant tone, though it is a little shrill. It suits the piece, though I do not quite like the reverberation that even my H.M.V. machine gives, in the strings. This is quite a striking bit of work, of its kind.

BELTONA.

5022 (12in., 4s.).—Sutherland Orchestra: **Selections, Madame Butterfly** (Puccini) and **La Traviata** (Verdi).

The orchestra is, of course, small, and the proportions are not quite such as please the musician intensely, but within the limits set the playing is well coloured, true, and not exaggerated, so the records, which are cheap, can be recommended to those who care for short selections of these well-known tunes.

WINNER.

4443 (10in., 2s. 6d.).—Royal Symphony Orchestra conducted by J. Batten: **Nautical Overture, Plymouth Hoe** (J. Ansell).

Mr. Ansell is the recently-appointed new conductor of the B.B.C. Orchestra. This overture is a bright little thing, rough and ready in some ways (and here rather roughly played), but put together in musicianly style. He has done things I like better—notably some attractive Irish dances that might be recorded. The reproduction is fairly good, but though clarity is pretty well given the string tone is not particularly rich. On the whole, good matter at the price, though not in the first class, either in music or reproduction.

ACO.

G.16021 (10in., 2s. 6d.).—Grosvenor Orchestra: **Ballet Music from Faust** (Gounod).

The playing is a little heavy in the grain. This frothy music needs the lightest treatment possible, together with a certain "plumminess" of tone. Apart from this the performance is pleasing; but it reminds one of some rather stodgy ballet evolutions seen on the stage. Those dogged metronomic hours! Don't we all remember them—taking their job so very seriously, and moving with British decorum through the mazes of the conventional *Faust* steps. Just so the music sounds, to me.

VELVET FACE.

675 (12in., 4s.).—Boosey's Concert Orchestra conducted by Bainbridge Robinson: **Selection from Aida** (Verdi, arr. by Tavan).

Solid rather than stimulating. There is not very much of a bass on the first side. The music chosen is not very interesting, and is only fairly well played. I don't know what Tavan has done, but he has not improved Verdi.

K. K.

INSTRUMENTAL

WIND.

VELVET FACE.

1174 (10in., 2s. 6d.).—J. McDonagh (cor anglais, unaccompanied): **Manfred (Entr'acte), Op. 115** (Schumann) and **Introduction to Act 3, Tristan and Isolde** (Wagner).

The number of those who will be interested in a cor anglais solo is, I should imagine, rather limited; but to the elect few I heartily recommend this record. The reproduction is admirable and the characteristic quality of the instrument has been well preserved. The performance, too, is most efficient (I believe the cor anglais is extremely difficult to play), though I have heard the *Tristan* extract played with more light and shade. Was there ever such music for the cor anglais as this wild and mournful *Ranz-des-Vaches*? To Rossini and others the instrument whispered some of its secrets, but this complete revelation was reserved for Wagner alone. Schumann's acquaintance with it was far more superficial, but the *Manfred* piece shows that he, too, was by no means insensible to its charm. A useful record for educationalists this, by the way.

ORGAN.

HIS MASTER'S VOICE.

C.1271 (12in., 4s. 6d.).—Herbert Dawson: **Hallelujah Chorus** (Handel) and **Wedding March** (Mendelssohn).

This *Hallelujah Chorus* is worth listening to; the broad, massive effects have been well brought out and the tone is good, though perhaps rather less copious than in some recent records. I think the organist has been a little too free with his rather strident tuba (there is an E on this stop that comes out very piercingly; is this due to the reproduction or to the voicing of the organ?), but the temptation must have been very strong. The same stop naturally and rightly plays a prominent part in the *Wedding March*, but on the whole I like this side of the disc less; the performance strikes me as less careful and the tread of the rhythm is not always quite firm.

PIANO.

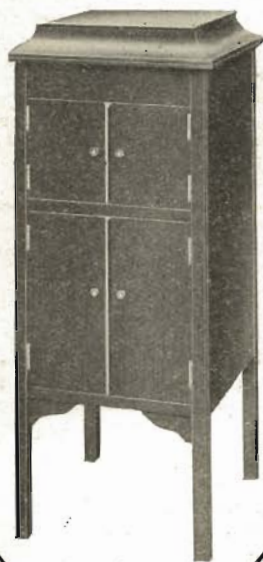
ACO.

G.16018 (10in., 2s. 6d.).—Maurice Cole: **Waltz in C sharp minor, Op. 64, No. 2** (Chopin) and **Gnomnreigen** (Liszt).

COLUMBIA.

9094-5 (two 12in., records, 9s.).—Evlyn Howard-Jones: **Piano Sonata in C sharp minor, Op. 27, No. 2** (Moonlight) (Beethoven.)

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HIS MASTER'S VOICE.

E.434 (10in., 4s. 6d.).—**Marcelle Meyer**: *Sous le Palmier* (Albeniz) and *Danse du Meunier* (de Falla).

VELVET FACE.

674 (12in., 4s.).—**Marie Novello**: *Etude in E minor* (Chopin) and *La Cathédrale Engloutie* (Debussy).

676 (12in., 4s.).—**Marie Novello**: *Organ Toccata and Fugue in D minor*, two parts (Bach-Tausig).

VOCALION.

A.0266 (12in., 5s. 6d.).—**Sapellnikoff**: *Valse Impromptu*, abridged (Liszt), and *Spinning Song* (from *The Flying Dutchman*), abridged (Wagner-Liszt).

Maurice Cole's unpretentious disc is well recorded, quite adequately played, and cheap. He is efficient and appropriately brilliant in the *Gnomenreigen*, and the same qualities are again apparent in his Chopin, though here I seem to feel a slight lack of subtlety.

Howard-Jones.—That amazing mixture of tenderness, violence, romance, and restraint which we call "the Moonlight Sonata" is not easy either to play or to record. All these diverse elements have to be fused into an indissoluble whole if Beethoven's grand scheme is to be realised, and the problem is not made easier by the composer's clumsy and sometimes positively brutal way of writing for the piano. The instrument was new when he lived and worked, with many of its potentialities still latent, waiting for the next generation with Chopin at its head to reveal them, and the problem of making the last movement of this sonata effective without any uncouth thumping is one over which many pianists have come to grief. But Howard-Jones has solved it; he never forces the tone, and he plays the *score* without any of those disfiguring *rubatos* so dear to the virtuoso, so destructive of the proportions of the music. All this he does without any sacrifice of sentiment or romance; it is the authentic *Moonlight* that we hear. Furthermore, he seems to have pondered on the conditions of the recording room more fully than most. Thus his first movement is, for obvious reasons, a little on the fast side; but he has so adjusted his interpretation that I for one have no complaint to make. Again there are one or two chords in the second movement that caused my sound-box (a No. 4 on a table grand new H.M.V.) a moment's uneasiness, and bearing this in mind I put on a fibre for the *Finale*. I need not have troubled; a subsequent experiment with steel (loud) showed that those shattering thunder-claps had been brought within the range of gramophonic possibilities without suffering any loss of point. Howard-Jones and *Columbia* seem to be soul-mates, ideally suited to one another; let them hasten to the altar and get united for life. Their *Moonlight* is the first Beethoven piano sonata that has given me unmixed delight on the gramophone, and as far as I am concerned they can start in on the others and go on till I tell them to stop. The work is played complete; the second part of the *Trio* to the middle movement is only given once, but otherwise the score is followed in every particular.

Marcelle Meyer, modernist though she be, is fully alive to the charm of the romantic. "A book of verses underneath a bough" (*Sous le Palmier*), I thought, "... a jug of wine, ... and thou beside me ..."; and then suddenly the book is torn from my hands with a wild yell, the jug descends with a crash upon my head—and I find I have made a fool of myself. It's all very instructive though a little disconcerting. But I like it; it does one good to be stimulated, and the *Danse du Meunier* really is good fun. How my sound-box managed to stand it I don't know, but it did; it never flinched once!

Marie Novello.—*La Cathédrale Engloutie* will not stand being played at this pace; its magic atmosphere evaporates and nothing remains but a stark, empty shell. It contains, too, several chords (such as those at the opening) with wide gaps between the hands, and these present difficulties that the recording experts have not quite overcome. The delightful Chopin *Etude* (from Op. 25) is rather better, but here again I should have liked more delicacy and a less percussive effect. When, however, we come to the Bach-Tausig *Toccata and Fugue* we reach something that is in a different class altogether. Miss Novello is a little too impulsive about her rhythm, especially in the *Fugue*, but one readily forgives her in view of her obvious appreciation of the grandeur of the music and her intelligent interpretation. The company, moreover, have dealt more justly with Bach than with Debussy, in spite of the obstacles Tausig has put in their way. The result is a record not faultless indeed, but possessing genuine value. Incidentally it

shows that this work can be contained complete on a double-sided twelve-inch record without any difficulty. Will organists please note?

Sapellnikoff does not quite come off this month somehow; either his playing is harder than usual or the *Vocalion* recording is just below the mark for once. Or possibly it is my fault; I find the *Valse Impromptu* dull and the *Spinning Song* over-elaborate—those triplets at the beginning, for instance, are far too clear and brilliant to suggest the murmur of a wheel. But there is no doubt about Sapellnikoff's technique.

HIS MASTER'S VOICE. VIOLIN.

D.B.945 (10in., 6s.).—**Jascha Heifetz**: *La plus que Lente—Valse* (Debussy) and (a) *Menuetto No. 182* (Bach), (b) *The Little Windmills* (Couperin).

PARLOPHONE.

E.10483 (12in., 4s. 6d.).—**Tossy Spiwakowsky**: *Zigeunerweisen*, (Sarasate).

VOCALION.

K.05247 (12in., 4s. 6d.).—**Adila Fachiri**: *Gavotte in E major* (Bach), and *Adagio*, from *Divertimento* (Mozart).

Heifetz.—Even now the new process is not entirely happy with a violin solo, and the beauty of Heifetz's tone certainly suffers some diminution in the process of reproduction. Doubtless the experts will gradually overcome this difficulty, one of the few they have not yet surmounted. As to the playing, I do not yet find in Heifetz an artistry on a level with his superb technique. His Debussy strikes me as exaggerated, and his treatment of poor Couperin is really quite shocking. His Bach is rather better.

Spiwakowsky's record is, I think, the best I have yet heard from his bow. His tone and technique are good, and he plays with a real understanding of the music. This has the pleasant, leisurely air of one to whom no business is so pressing as to prevent him turning aside to look over a gate if the view deserves attention. A little more of the piano would have been an improvement, but otherwise the recording is excellent.

Adila Fachiri has made a good record, the tone being pure and the reproduction up to standard. Her sincere, unsentimental admiration of Mozart makes her rendering of the *Adagio* very attractive. In the Bach *Gavotte* (which is, like Heifetz's *Minuet*, unaccompanied) she rather challenges criticism once or twice on rhythmic grounds; but she brings it off and it is worth listening to the piece two or three times to see how she does it.

COLUMBIA.

'CELLO.

L.1759 (12in., 6s. 6d.).—**W. H. Squire**: *Sicilienne* (Fauré); and *Slumber Song* (W. H. Squire).

PARLOPHONE.

E.10482 (12in., 4s. 6d.).—**Emanuel Feuermann**: *Concerto in B minor, Op. 104* (Dvorák).

VELVET FACE.

678 (12in., 4s.).—**Anthony Pini**: *Larghetto* (Mozart) and *Tarantelle* (Popper).

Squire.—The tone of the 'cello here is much truer than it was in some records I heard a month or two ago. There is still a faintly "brassy" effect about it and the lower strings are a little too resonant, but clearly *Columbia* are working in the right direction. The piano part is excellent. The 'cellist's *Slumber Song* sticks rather too closely to orthodoxy, but he makes the familiar *Sicilienne* thoroughly interesting.

Feuermann.—It is part of the slow movement of the *Concerto* that we are given here, forty-two bars being omitted between the two sides. Feuermann plays so well that I should like to hear him in the complete work. *Parlophone* are apparently as enthusiastic as I am, but they should not allow their zeal to outrun discretion. It is most gratifying to hear the 'cello so well played and reproduced, but after all the orchestra counts for something, too, in Dvorák's scheme. Here it is remorselessly thrust into the background and the music loses much of its peculiar iridescence in consequence.

Pini.—Thanks to a good sense of rhythm and a fine technique, Pini makes the *Tarantelle* as exciting as one could desire. The *Larghetto* is less successful; he has managed somehow to turn it into rather a lugubrious affair; so much double-stopping on the 'cello is apt to have this effect, however well done it may be. The company's part of the work has been conscientiously carried out, and the result is good, as cheap records go.

P. L.

CHAMBER MUSIC

COLUMBIA.

L.1767 (12in., 6s. 6d.).—**Lener Quartet: Quartet in E minor (Aus meinen Leben)** (Smetana). **Largo Sostenuto.** (Score: Philharmonia. Side 1, page 23 to page 26, end of line 1; side 2, page 26, line 2, to page 29 end. Also in Eulenburg.)

This recording of the beautiful slow movement from Smetana's *E minor Quartet* shows a further improvement in string tone. The lay-out of the quartet gives excellent opportunities for judging this. The long opening phrase for the 'cello, taking the instrument down to the bottom of its compass, is a case in point; it comes out remarkably well. The delicacy of the 'cello pizzicati on page 26 is also most praiseworthy. Rarely has the first violin of the quartet played with such reserve as in this movement, which gives us the proper balance and the real intimate feeling chamber music should have. N. P.

CHORAL

HIS MASTER'S VOICE.

Royal Choral Society, accompanied by the Royal Albert Hall Orchestra and conducted by Dr. E. C. Bairstow; recorded during the actual performance at the Royal Albert Hall, London, on April 24th, 1926: **Crucifixus** and **Patrem Omnipotentem; Qui tollis** and **Osanna**, from the **B minor Mass** (J. S. Bach). D.1113, 1114 (12in., 6s. 6d. each).

Some day soon people will begin to realise that concert performance of a whole large work is one problem, and gramophone recording of movements of a work is another, and that, while these "actual performance" recordings have special interest of association, and indeed are sometimes entirely satisfying, it is unreasonable to expect perfection throughout a complete performance of a whole work; whereas we have already seen that gramophone companies can achieve perfection in the separate recording, under special conditions, of single choral movements. These two Royal Choral Society records are not among the best of their type. Largely, if not entirely, the blame lies in the performance. The chorus show signs of the strenuous times they have already been through earlier in the work. And massed forces and massive hall such as these can do nothing with intimate, deeply expressive, mostly subdued numbers such as *Qui tollis* and the *Crucifixus*. In *Qui tollis* the beautiful decoration continuously woven by the two flutes is only heard for about two seconds altogether. The best thing is the orchestra at the end of the *Osanna*.

C. M. C.

Chorus and Orchestra conducted by Vincenzo Bellezza, recorded during actual performance at Covent Garden, May 31st: **Prologue—Finale from Mefistofele** (Boito). D.1109, 12in., 6s. 6d.

This will be reviewed next month by Mr. Klein.

SONGS

EDISON BELL (VELVET FACE).

Edith Furmedge (contralto) with orchestra: **Ye banks and braes** (traditional) and **Angus MacDonald** (Weatherly, Roeckel). 673 (12in., 4s.).

Nicola Fusati (tenor): **Torna a Surriento** and **Canta pe' me** (Neapolitan songs—de Curtis). **Ay, ay, ay** (Serenata Criolla—Osman Pérez), in Spanish, and **Mattinata ('Tis the day—Leoncavallo)**, in Italian. 1175-6 (two 10in., 2s. 6d. each).

There can be few living contraltos with fuller-toned voices than that of *Edith Furmedge*, and she has feeling, at least of the sombre sort found in these two songs. She has a persistent tendency to sing flat and a slight wobble, and her phrasing and diction are faulty. Orchestration is here mostly rather unpleasant and crude, but there are some very happy touches, especially some delicious upper wood-wind perfectly brought out.

The *Fusati* records are exactly like several others we have had from other companies lately, but these must be singled out, because, whereas this type is generally expensive, these are of the cheapest. I don't know what *Ay, ay, ay* is all about, but, for whatever possible interpretative reason, *Fusati* holds up the rhythm all the way—it never gets going at all. Vocally he will satisfy the most greedy appetites. The piano accompaniments are not far short of the best

we are getting on song records; in fact, reproduction is altogether decidedly good, though a little improvement seems possible.

COLUMBIA.

William Martin (tenor) and **Marcel Rodrigo** (baritone), with orchestra conducted by Sir Hamilton Harty: **Solenne in quest' ora** (Swear in this hour, from Verdi's *La Forza del Destino*) and **O Mimi, tu più non torni** (Oh, Mimi, you will never return, from Puccini's *La Bohème*). L.1763 (12in., 6s. 6d.).

William Heseltine (tenor) with orchestra: **The Song of Creation** and **The Luring Song** (from Boughton's *The Immortal Hour*). 3976 (10in., 3s.).

Muriel Brunskill (contralto): **I will sing you songs of gladness** (from Dvorák's *Biblical Songs*, Op. 99, Book I., No. 5) and **Shepherd's Cradle Song** (*Sleep, baby, sleep*—words from the German, music by A. Somervell). 3987 (10in., 3s.).

Norman Allin (bass): **Off to Philadelphia** (Temple and Haynes) and **A West Country courting** (O'Reilly and Sanderson). D.1541 (10in., 4s. 6d.).

It is impossible to review *Columbia* song records just now without mentioning an almost unexceptional tendency they have towards a very pungent, strident tone. It seems as if the new electrical process needs a softening influence! This is the chief criticism to be made of all four records for this month, more especially of the first two.

La Forza del Destino is one of the last Verdi operas preceding his three final master works. It is a very lurid affair, in which all the chief characters are killed off. In *Solenne in quest' ora* a soldier, dying on the field of battle, gives a sealed packet to his friend, telling him to burn it after his death. This is typical middle Verdi—very melodramatic—and it is rendered in its true spirit. *O Mimi* is, of course, the duet of the poet and painter, the one regretting the absence of Mimi, the other that of Musetta. Here there is tremendous power and emotion and vocal mastery, but I feel both duets are rather too forceful.

Heseltine will bring back to devotees of *The Immortal Hour* some of its strongest moments. He exercises little restraint either on his tremolo or on his vocal tone. At last someone has sung one of the many fine Dvorák songs other than *Songs my mother taught me*. *Muriel Brunskill* has carried out this service more than adequately. She also provides as good a record as I know of Somervell's popular *Cradle Song*. Occasionally she is only just on the edge of a note.

Norman Allin, needless to say, makes all one can imagine of his unambitious task. The pianist is caught out by a little rhythmic-trick in which he indulges at the end of *Off to Philadelphia*.

HIS MASTER'S VOICE.

Chaliapine (bass) with orchestra conducted by Eugene Goossens: **The Two Grenadiers** (Schumann) and **Midnight Review** (Glinka). D.B. 933 (12in., 8s. 6d.).

Mavis Bennett (soprano): **The Cuckoo** (Liza Lehmann) and **Little brown owl** (Sanderson). B.2190 (10in., 3s.).

John Turner (tenor): **Maire, my girl** (G. Aitken) and **For you alone** (Geehl). B.2331 (10in., 3s.).

Gresham Singers (male voice quartet) with orchestra: **Indian Dawn** (Zamecnik) and **Lindy Lady** (P. Wenrich). B. 2332 (10in., 3s.).

Chaliapine had already records of these Schumann and Glinka favourites on the market. I have not tried the old ones, but it seems certain to have been well worth recording them afresh by the new process, with all its vivid realism. (Had the old records orchestral accompaniment?—at any rate, the orchestra is naturally thoroughly competent and effective here, though there is a little more shrillness than on many recent H.M.V.'s.) The new process also gives full effect to the fading-away of the end of the *Midnight Review*. I don't think *Chaliapine* sings sharp at all here, as he so often does (intentionally or not!).

Mavis Bennett's record is almost flawless, except that diction, intonation, and steadiness, though never glaringly faulty, all need care. *The Cuckoo* is immensely effective, especially the sudden high B near the end, taken perfectly. Probably these are about the most fetching things she could record, but one would like to have from her songs that are far more worth her while.

John Turner is all that his songs require of him. We are still waiting to see what interpretative equipment he has.

The *Gresham Singers'* record really belongs to the jazz pigeon-hole. The quartet performs with its usual impeccability, and the orchestra is in no way behind for effect.

ACO.

Elsie Francis-Fisher (contralto): *Song of the little folk* (Eric Coates) and *A funny fellow and Beloved* (Michael Head). G.16015 (10in., 2s. 6d.).

VOCALION.

Horace Stevens (bass-baritone) with the Aeolian Orchestra: *Sulla poppa* (Here upon my vessel's deck, from Ricci's *La prigionie di Edinburgo*) in Italian, and *Young Dietrich* (Henschel). K.05246 (12in., 4s. 6d.).

Phyllis Archibald (contralto) with the Aeolian Orchestra: *O mio Fernando* (Donizetti's *La Favorita*) in Italian, and *Les Tringles des Sistres tintaient* (To the sound of the tambourines, from Bizet's *Carmen*), in French. K.05245 (12in., 4s. 6d.).

Robert Chisholm (baritone) with orchestra: *Le Rêve Passe* (Kreir-Helmer), Parts 1 and 2, in French. X.9841 (10in., 3s.).

Ernest Butcher (baritone), accompanied by Stanley Chapple: *Tavvystock Goozey Vair* (C. J. Trythall) and *Beware of the Maidens* (M. C. Day). X.9837 (10in., 3s.).

The main reason for including *Elsie Francis-Fisher's* record on this page is to draw attention to the singer. She is well worth watching, especially if one has financial economy in mind. She does at the least, give one some definite thrills. These songs are hardly on the high level at which they seem to aim, but they are on the border-line, and, in fact, will suit many tastes which refuse to tackle the most difficult fare. The Eric Coates is a near relative of *Down in the Forest*.

Horace Stevens is thoroughly effective, and his record is also really excellent in orchestral effect and all-round recording. *Sulla poppa* is a typical later Italian aria of *bravura* style, in quick waltz rhythm. Stevens gives it with great vehemence, approaching violence. Henschel's lurid song is made very dramatic. Stevens is very unequal with his diction. Sometimes he seems to care for nothing but tone and volume.

La Favorita is a setting of a story of true love which springs up between Leonora, mistress of the King of Castile, and a young man Ferdinand, who covers himself with military glory. Ferdinand is ignorant of Leonora's illicit relationships with the King, and in *O mio Fernando* Leonora expresses her hopes and fears. *Phyllis Archibald* sings this aria with a heavy tremolo. She has, I believe, something of an international operatic reputation, but, as with so many contemporary operatic "stars," all good qualities are almost choked by this vocal disease of to-day. But the splendid bravado, if not *bravura*, of the *Carmen* song is certainly brilliantly done—and, in fact, this is really worth having if only for some of the most piquant orchestral work ever recorded.

Robert Chisholm has very well got the typical French popular martial spirit of his song, and his voice fits it. The most amazing thing on this record to me is that I can hear the words (French) of whole phrases without any effort.

Ernest Butcher gives an extraordinarily realistic impersonation of his irresistibly attractive yokel. I fancy if you study this record you will find much subtle art in it. *Beware of the Maidens* is a slight variation in type—more sophisticated, but of similar attraction.

BELTONA.

Justine Griffiths (contralto): *Wayfarer's Night Song* (Easthope Martin) and *I hid my love* (Guy d'Hardelot). 6060 (10in., 3s.).

Justine Griffiths now shows us not only the rich quality of her voice, but also its fullness and power. But she seems so far to have deliberately set out to show us how to split up phrases into their tiniest fractions. A lesser fault is her imperfect diction.

C. M. C.

PARLOPHONE.

Robert Howe (baritone): *The Blue Dragoons* (Russell) and *Chorus, Gentlemen* (Loehr). E.10486 (12in., 4s. 6d.).

Some very hearty "by the seaside" singing from Mr. Howe and fairly clear words. He is well recorded.

BAND RECORDS

BELTONA.

1026 (10in., 2s. 6d.).—**Cornet Soloist, Lieut. H. M. Pell**, with organ accompaniments: *Nazareth* (Gounod) and *Nearer my God to Thee* (Carey).

COLUMBIA.

9102 (12in., 4s. 6d.).—**Band of H.M. Grenadier Guards: The Thistle** (Myddleton, arr. Winterbottom), Parts 1 and 2.

HIS MASTER'S VOICE.

B.2316 (10in., 3s.).—**Band of H.M. Royal Air Force: Faithful and Bold March** (Rust) and *The Happy Warrior March* (Kahl).

B.2330 (10in., 3s.).—**Band of H.M. Coldstream Guards: Stars and Stripes March** (Sousa) and *The Turkish Patrol* (Michaelis).

IMPERIAL.

1616 (10in., 2s.).—**The Australian Commonwealth Band: Hungarian Dances**, Nos. 5 and 6 (Brahms).

1617 (10in., 2s.).—**The Australian Commonwealth Band: Raymond Overture** (Thomas). Parts 1 and 2.

REGAL.

G.8620 (10in., 2s. 6d.).—**Silver Stars Band: Ruy Blas Overture** (Mendelssohn), Parts 1 and 2.

G.8627 (10in., 2s. 6d.).—**Silver Stars Band: A Nicht wi' Burns, Overture** (arr. Carl Volti). Parts 1 and 2.

VELVET FACE.

677 (12in., 4s.).—**Band of H.M. Scots Guards: Prelude, Chorale, and Fugue** (Bach). Parts 1 and 2.

WINNER.

4432 (10in., 2s. 6d.).—**2LO Military Band: Martial Moments** (Aubrey Winter), Parts 1 and 2.

4436 (10in., 2s. 6d.).—**Band of H.M. Scots Guards: La Bohème Selection** (Puccini), Parts 1 and 2.

The two cornet solos by Lieut. Harry Pell, who is the bandmaster of the 7th Battalion of the Durham Light Infantry, do full justice to his excellent tone. The organ accompaniments, however, are disappointing as they are much too retiring.

Full advantage of the opportunities offered in *The Thistle* is taken by the soloists of the Band of the Grenadier Guards. The arrangement of this selection has been done by Mr. Winterbottom (who used to direct one of the Marine Bands), and like all his work it is very good. The recording is brilliant and this is a desirable record in every way.

H.M.V. No. B.2316 is a re-issue of No. B.1900, and being made by the new process has a fuller tone and is a better record in all ways. The playing of these two popular marches is very crisp. The new record by the Band of the Coldstream Guards is also good, though the piccolo obbligato in *Stars and Stripes* is hardly forward enough.

The Imperial people have just issued the first records by the Australian Commonwealth Band. This band has been formed to tour the world in order to compete in all the best contests. It is conducted by Mr. A. H. Baile, late of the Newcastle Steel Works Band, Australia, and includes in its personnel a number of players who toured England with the Newcastle Band two years ago. I have heard the band, and though it is undoubtedly good, it is no better if as good as the Newcastle Band. It will doubtless put up a good performance at Crystal Palace in September, but will be very fortunate if it wins. These two records are good, but the *Hungarian Dances* of Brahms are very unsuitable brass band music. *Raymond Overture* is much more suitable though the tempo adopted is rather deliberate. The playing is a trifle ragged in places, but I am looking forward to further issues by this band.

Ruy Blas and *A Nicht wi' Burns*, overtures, are very well played and recorded. In the former the tone of the basses and solo clarinet is particularly good. The latter, which contains a number of lesser known Scotch airs, is very tuneful and an outstanding feature of the recording is the clear incisiveness of the piccolo, obtained without giving this instrument undue prominence. The surface of these records is particularly good.

The most welcome of all the records under review this month is the *Bach Prelude, Chorale and Fugue*, played by the Scots Guards Band. Why this piece is not better identified on the label I am at a loss to understand. It is, of course, the very well known one in G minor. The Prelude and Chorale occupy the first side and are

recorded very well, the deep notes of the bassoon being particularly good. The recording of the Fugue is not quite so good and is perhaps best described as adequate. The tympani come out well on both sides and add body to the tone when used. The playing throughout is superb and the various "voices" in the rather intricate fugue are quite easy to follow. It is not music that is difficult to understand, and I hope that such an enterprising issue will reap the reward it deserves.

The 2LO Military Band, under the direction of Dan Godfrey, junr., play *Marital Moments* very firmly and rhythmically, and the recording is particularly full and forward. The recording of the selection from *La Bohème*, on the contrary, is not free from blemish as the tone becomes very muffled and indistinct in all heavy passages. This is a pity, as the playing is very delicate and elastic.

W. A. C.

THE ALDERSHOT SEARCHLIGHT TATTOO

COLUMBIA.

9109-10 (two 12in., 9s.), Band of H.M. Grenadier Guards, Buglers and Trumpeters of H.M. Royal Horse Guards (Blues), Pipe Band of H.M. Scots Guards, and Choir.

HIS MASTER'S VOICE.

C. 1268-70 (three 12in., 13s. 6d.), Massed Bands of the Aldershot Command, Massed Pipe Band, and the Buglers and Band of the 2nd Battalion The Kings Royal Rifle Corps.

These two issues of the Aldershot Command Searchlight Tattoo are so fundamentally different that one is compelled to consider them almost entirely separately. The records made by the Gramophone Company were actually recorded at the Tattoo itself, which was held in the middle of June, and must have been made under tremendous difficulties, while those made by the Columbia Company were made under recording room conditions with all the obvious advantages. The records made at the event itself and in the open air mark a new epoch in the reproduction of sound, and are therefore entitled to first consideration.

Purely from a technical point of view the best side is the one devoted to selections by the Massed Pipe Bands under the direction of Sergeant-Drummer W. Ritchie, V.C. To hear a large number of bagpipes is always thrilling, and in this instance the recording has caught the unique tonal effect of this large number without making the record too blatant or strident, as might be feared. In the *Aida* selection, *The Colours* (Leo Stanley), and *Valencia* the quality of the recording varies very considerably, though in all the tone of most of the instruments is more or less falsified. At its best a very good reproduction of massed band tone is produced with its attendant advantages and defects, while at its worst the tone falsification and other faults are freely forgiven because of the wonderfully realistic way in which the indefinable noise made by a huge crowd and the general atmosphere of the occasion are conveyed. The side containing the *Evening Hymn*, the *Last Post*, and the *National Anthem* is also very varied in quality, the effect of the distant choir being frankly disappointing, but the *Last Post* and the *National Anthem* are really impressive. I was interested to read the Editor's comments on the recording of applause last month. The clapping, which is quite a feature of these records, sounds very realistic on my machine. One thing which will, I think, surprise most people is the good reproduction of the dull tone of the bass drum.

The records made by the Columbia Company to perpetuate this event are equally wonderful in their way, and are a distinct advance on their records of the Wembley Tattoo. This advance is particularly exemplified in the reproduction of the drum and fife band. The tone of the bugles and bagpipes is absolutely true to life, though the latter sound almost painfully loud when played in a confined space. The balance between the band and the choir on side 4 is nearly perfect, while both the clarity of each individual instrument and the ensemble effect of the band on side 2 are equally good. Judged technically these records are magnificent throughout, but of course they lack the atmosphere and sense of authenticity of those made on the spot.

To sum up, one is practically perfect recording while the other is a wonderful portrayal of the event itself. I cannot imagine any one who actually saw the Tattoo preferring the Columbia version, but on the other hand it is extremely likely that many of those who did not see it will prefer this to the one issued by the Gramophone Company unless they be historically minded.

W. A. C.

FOLK DANCE TUNES

HIS MASTER'S VOICE.

Recorded by the "Folk Dance Band." B.5071-4 (four 10in., 3s. each); C.1263-6 (four 12in., 4s. 6d. each).

These were made in close collaboration with the English Folk Dance Society. "Folk Dance Band," however, means the Gramophone Company's own instrumentalists, conducted by Mr. G. W. Byng, already familiar to us as conductor in many of the Gilbert and Sullivan records, who had orchestrated these tunes, using Cecil Sharp's piano arrangements as a guide. The instruments were six clarinets, two bassoons, one flute, one oboe, two cornets, two horns, three trombones, and a sousaphone.

Of course, we know the gramophone cannot give us a perfect substitute for the real thing, and no band can play folk dances so well as a solo fiddler—especially one particular fiddler—but this band has certainly made a very good job of it. A solo player knowing the dances inside out can stress certain repeats to fit the dance, but this is difficult for an orchestra, even if the conductor were himself an expert dancer. Again, taking the records simply as music to listen to, it would be very nice to vary the harmonisation, but these records are primarily for dancing to, and the different figures of the dance themselves will provide variety.

There was an article on "English Folk Dances" in the January number (though probably few people had the patience to read it!), in which miscellaneous facts were given about several of these tunes. One may add that *Nancy's Fancy* is mentioned in Hardy's "Return of the Native." There is a church-bell effect in the air of this and of *Christchurch Bells*, which is further brought out in the orchestration. All the Morris tunes—*Country Gardens* and *Bobbing Joe*, *Glorishears* and *Shepherds' Hey*, *Bean Setting* and *Lads a Bunchum*—and also *Tink-a-Tink*, *Nancy's Fancy*, *Galopede*, and *We Won't go Home till Morning*, were collected by Cecil Sharp direct from living dancers, but the other six country dances he got from Playford's "English Dancing Master." If I could only buy, say, one of each, for the sake of the tune alone, I think my choice would be *Lads a Bunchum* of the Morris, and of the country, *Mr. Beveridge's Maggot*, a tune that grows on you, which is backed by another *Maggot*—and a very jolly one too.

N. O. M. C.

MISCELLANEOUS

Either the recording of words is being improved all round or else the songs are all so banal that I can guess them without hearing them; at any rate, I find no difficulty now in understanding every phrase in practically every record whether sung in English, American, or Scots; the maddening days of mumbled consonants and unintelligible patter seem to be over. Even the *Houston Sisters*, that blest pair of sirens, yield all their secrets to a Sassenach on a second hearing; and their two records (Acc. G.16024, 16025 2s. 6d. each) are excellent souvenirs of the turn which has lately turned London's head. There are the *Duncan Sisters*, too, in *Happy-go-lucky days* and the *Kinky Kids Parade* (H.M.V., B.2309, 3s.), well recorded; but I do not recommend this type of record except to people already familiar with the performers, any more than I recommend *George Formby* in *The man was a stranger to me* and *Rolling round Piccadilly* (Winner 4437, 2s. 6d.), except to his faithful admirers; and even *Jock Walker's* adventures with Mackay (Imperial 1619, 2s.) might not amuse a stranger.

The *Singing Sophomores* are at their best in *Honey Bunch* (especially the dainty last verse) and *Hello, Aloha* (Col. 4025, 3s.); while *Layton* and *Johnstone*, as nearly always, manage to sing the same songs as everyone else in a totally individual and charming way. In *the middle of the night*, however, is new to me, and I shudder to think of it as sung by some others that I could name. Do not miss Col. 4024 and 4017 (3s. each). *Sir Harry Lauder* in *The waggle o' the kilt* and *The wedding of Sandy McNab* (H.M.V., B.1112, 12in., 4s. 6d.) and *Will Fyfe* in *The Engineer* and *Dr. McGregor* (Col. 9108, 12in., 4s. 6d.) are finely recorded, and so is *Billy Bennett* in a poor song and a racy monologue, *Domestic Blisters* (Col. 9105, 12in., 4s. 6d.), which will make you laugh the first time, at any rate. *T. C. Sterndale-Bennett* writes such pleasant little songs (Col. 3989, 3s.) that it is rather unkind to doubt whether they are quite worth recording. *Tom Clare's* record is dull, and there are two others in the Columbia list which will not be bought on my recommendation.

There is no Jack Smith record this month, but the songs that made me his crop up here and there. *Jack Brown* on Vocation

(X.9829, 3s.)—what's in a name?—gives a pleasant but rather shrill and vulgar version of *Say it again* and *Gimme a little kiss*; and *Poor Papa* reappears, in a varied version of the words, on Parlo. E.5628 (2s. 6d.), sung by **Scovell and Wheldon**, and on Brunswick 3110 (3s.), sung by **Esther Walker**, who is much better than last month. This is a record worth trying, and the accompaniment and recording are first class. I am inclined to retract hard words written or thought about **Harry Shalson**, who is much better in *Ukulele dream girl* and *When I say good-bye to you* (Imperial 1621, 2s.), and about **Dorrie Dene**, who is splendidly recorded in *Wunga bunga too* and *Only to fade away* (Voc. X.9816, 3s.). The "red-headed music-maker," **Wendell Hall**, is at his best in *Say, Mister! Have you met Rosie's sister?* and in a different style in *Spanish shawl*; **Hal Jackson** (Beltona 1031, 2s. 6d.) is another comedian of the same type in *Roll right offa my green*; two rather sophisticated negro spirituals are well recorded by the **Original Four Harmony Kings** (Winner 4440, 2s. 6d.), and *The Merry-makers' carnival* on Brunswick 20044 (12in., 5s. 6d.) is, in its vigour, brilliant playing and recording and general make-up, an epitome of all the American records that we get. I do not guarantee it as a best-seller, but I guarantee that of its kind it is pre-eminent.

After hearing the vocal records of **John Roberts** (Beltona), **Stanley Kirkby** (Winner), **Leslie Wallace** (Beltona), **John Curtis** and **Frederick Bishop** (Parlophone), **Gerald Adams** (Winner), **Bobbie Gray** (Winner), **Peter Andrews** (Beltona), **Colin More** (Vocalion X.9838) and others, I came with great relief on the voice of **William Davidson** singing *You and One golden hour of dreams* (Aco. G.16016, 2s. 6d.). His voice was meant and is generally used for better things than these, but the point is that any record of his is preferable to any of Colin More's, who has a fabulous following in America. **Howett Worster** gives the *Gavotte Song* and *No possible doubt whatever* from *The Gondoliers* very clearly and well (Voc. X.9836, 3s.), but is rather let down by the chorus. The Parlophone list has a very capable record, E.5622 (2s. 6d.) with songs by **Bruce Wallace** and **Charles Hart**, accompanied by the **Justin Ring Trio**, who are as good as *The Dubs* who accompany the brazen voice of **Earl Rickard** in two American songs (E.5629, 2s. 6d.).

Of restaurant music there is a very attractive version of the *Ballet Egyptien* on two records played by **Phil Lewis's Palladium Octette** (Velvet Face 1177, 1178, 3s. 6d. each); the best **Moschetto** and his **Orchestra** record to date, *The Canary* and *Gounod's Ave Maria* (Voc. X.9840, 3s.); **The Hearpe Quartette**, harp, violins, and 'cello, well recorded in *Marcheta* and *By the water of Minnetonka* (Winner 4457, 2s. 6d.), and **Jean Lensen** and his **Orchestra** in two favourite Reynald Hahn melodies (Col. 4011, 3s.). The *Indian Love Lyrics* are perhaps as well played and recorded as they can be by **Jacques Jacobs's Ensemble** (Col. 3982, 3983, 3s. each); and so, in the way of old staggers, are *A perfect day* and *Mother Machree*, by the **Salon Trio** (H.M.V., B.2329, 3s.).

Columbia records are much to the fore this month, no less than seventeen of them being in my heap. The pick of the lot is the *Maritana Selection* as played by **Bert Ralton** and his **Havana Band** "augmented" (lovely word) on 9111, 12in., 4s. 6d. If you are sick of *Maritana* on records you will find a great freshness in the tone-colour and spirit of this unorthodox band. It makes the **J. H. Squire Celeste Octet** record of songs from *Maritana* and *Bohemian Girl* (9107, 12in., 4s. 6d.) rather tame. An excellent choral record of popular songs (9112, 12in., 4s. 6d.) is bound to be very popular.

Of instrumental records, **Mario de Pietro** plays the guitar in a *Preludio* of Calace with amazing skill and the tenor banjo in two pieces of his own (Aco. G.16019, 2s. 6d.); **Salvatore Scala** is very good indeed in two of Reser's banjo pieces (Winner 4452, 2s. 6d.); you can get **Hermann's Le Chevalier Breton** as a bell and xylophone solo on Aco. G.16020 or Beltona 1033 (2s. 6d. each), with a choice of **William Tell** or the *Lohengrin Bridal March* on the other side; **Palaliko** and **Paaluh** are wonderfully recorded in *Sweet Blue Bird* and *Sunny Smiles of Hawaii* on Brunswick 3040 (3s.), but better still is **Frank Ferera** (steel guitar) with vocal interludes by **Lewis James** (Col. 3974, 3s.), who also sings pleasantly on Parlo. E.5623 (2s. 6d.) and has a male quartet in a cheerful version of the *Old Folks at home* to back him, while the combination of guitar and ukulele in *Aekai rag*, played by **Kalohi and Walker** (Parlo. E.5621, 2s. 6d.) is very successful. I must not forget a new recording of *The regiment passes*, the mouth-organ record that is praised in "Gramophone Tips," played by **W. V. Robinson**, the Canadian entertainer, on Col. 4012 (3s.), a horrid marvel of recording; nor the shimmering tones of the pipe organ in the *Tivoli Theatre*, Chicago, as reproduced on Winner 4435 (2s. 6d.).

PEPPERING.

DANCE NOTES

By Richard Herbert

SPACE forbids me to do little more than list and mark the September records—and a very good thing too, for the less said about them the better. Both the tunes and the playing are pervaded by a lifelessness much akin to the torpor of English weather in August, and perhaps that is the reason why, for I remember noticing a similar state of affairs about this time last year.

The records above the line in each list are definitely the best, and it is not flattering them overmuch to put them there.

FOX-TROTS

H.M.V. B.5095.—**Katinka** (Savoy Orpheans) and ***But I do, you know I do** (Savoy Havana Band). *Katinka* is one of the few good tunes in this list; well orchestrated and well played.

COL. 4019.—***Carolina** (V.) and ***Pearl of Malabar** (Bert Ralton and his Havana Band). This band keeps up its reputation for the good volume of sound it produces, and it is by no means mere noisiness.

H.M.V. B.5094.—***Moonlight on the Ganges** and ***Who taught you this, who taught you that** (Savoy Havana Band). The first tune is exotic—this is a good quality where everywhere else one hunts in vain for any kind of individuality—but to be exotic is to gain effect without much effort.

H.M.V. B.5090.—***Currants** (V.) and ***Lonely acres** (Jack Hylton and his Orchestra). This record of *Lonely acres* is a very pleasing one, quietly and tastefully played. The tune is really quite imaginative.

H.M.V. B.5088.—***You told me to go** (Roger Wolfe Kahn and his Orchestra) and see "Waltzes."

H.M.V. B.5092.—***So is your old lady** (V.) (Jack Hylton and his Orchestra) and see "Waltzes."

H.M.V. B.5093.—***The pump song** (V.) and ***Somebody's lonely** (V.) (Jack Hylton and his Orchestra). The first pretends to be nothing more than rollicking fun; the second fails because of its sophistication.

ACO. G.16034.—***Burgundy** (V.) (Lieut. Matt's Rhapsodists) and ***Good night, I'll see you in the morning** (V.) (The Southerners). Fine volume but poor tunes.

VOC. X.9846.—***Here comes Emaline** (V.) and ***Talking to the moon** (V.) (the Riverside Dance Band).

VOC. X.9847.—***A little bit bad** (V.) (the Essex Club Orchestra) and ***Bye-bye, blackbird** (V.) (the Riverside Dance Band). The first is in blues time.

ACO. G.16035.—***Spring is here** (V.) (Chic Winter and his Orchestra) and ***Horses** (V.) (Kentucky Cardinals).

ACO. G.16033.—***If you never come back** (Ohio Novelty Band) and see "Waltzes."

H.M.V. B.5097.—***Say, Mister, have you met Rosie's sister** (Don Bestor and his Orchestra) and ***Let's make up** (George Olsen and his Music). Straightforward stuff without any frills—rather a pleasant thing to find nowadays.

H.M.V. B.5096.—***Summer rain brings the roses again** (Jack Hylton and his Orchestra) and see "One-steps."

H.M.V. B.5098.—***Couldn't you care** (Jack Hylton and his Orchestra) and see "Waltzes."

COL. 4002.—***Tentin' down in Tennessee** and **Honeybunch** (the Gilt-Edged Four).

COL. 4020.—***I wish I'd bought my missus on the hire-purchase system** (V.) and ***I'm lonely without you** (Percival Mackey's Band). The good quality which this band possesses so pre-eminently is its verve; but even "go" sometimes fails to enliven poorish tunes.

COL. 4016.—***Horses** (V.) and ***Spring is here** (V.) (Paul Specht's Original Georgians). The second is played very fast.

COL. 4023.—***Somebody's lonely** and ***Lonesome and sorry** (the Clicquot Club Eskimos). Loud.

COL. 4022.—**Bye-bye, blackbird and No foolin' (V.)* (the Denza Dance Band).

COL. 4015.—**I found a round-about way to heaven (V.)* (Ipana Troubadours) and see "Waltzes."

PARLO. E.5615.—**The rhythm rag (V.)* and **My bundle of love* (Emerson Gill and his Castle of Paris Orchestra). Fast and furious.

PARLO. E.5620.—**Hello Aloha! How are you? (V.)* and **Good-night (V.)* (Ronnie Munro and his Dance Orchestra).

PARLO. E.5619.—**Buy bananas (V.)* and ***Wanna go back again blues (V.)* (Ronnie Munro and his Dance Orchestra). The first is very fast and reminiscent of some other tune; the second is quite original.

PARLO. E.5618.—*I wonder what's become of Joe and Poor Papa* (the Goofus Five).

PARLO. E.5617.—**Whose who are you and *Lonesome me* (Mal Hallett Orchestra). Medium time.

PARLO. E.5616.—**Let's talk about my sweetie (V.)* (the Melody Sheiks) and *I don't believe it, but say it again (V.)* (Emerson Gill and his Castle of Paris Orchestra).

The prevailing fault of so many Parlophone dance records is that they are pitched too high. Stridency, I will admit, does "carry" far, but this is buying audibility at too high a price.

Note.—Four Vocalions, X9842, 9843, 9844, 9845, arrived too late to test.

WALTZES

PARLO. E.10481 (12in.).—***Joys of home, Parts 1 and 2* (Marek Weber and his Famous Orchestra). A very typical Marek Weber, but not quite one of the best.

COL. 4015.—**At peace with the world (V.)* (Ipana Troubadours) and see "Fox-trots." Less pretentious than the H.M.V. record and thus more successful, because the tune won't stand the high falutin'.

COL. 4021.—**I wish I had my old gal back again (V.)* and ***Waltzing the blues away* (the Denza Dance Band). The first is quiet, restrained, and old fashioned; the second modern and amusing.

H.M.V. B.5088.—**At peace with the world* (Roger Wolfe Kahn and his Orchestra) and see "Fox-trots." Too sugary.

H.M.V. B.5092.—**Say that you love me* (Jack Hylton and his Orchestra) and see "Fox-trots." Sentimental.

ACO. G.16033.—**Amor Perdido* (Boston Dance Orchestra) and see "Fox-trots." Very slow.

H.M.V. B.5098.—**Only for you* (Jack Hylton and his Orchestra) and see "Fox-trots."

COL. 4018.—**Mike and *Say that you love me* (Bert Ralton and his Havana Band). Loud and rhythmical.

ONE-STEPS

H.M.V. B.5096.—*Jack in the box* (Jack Hylton and his Orchestra) and see "Fox-trots." This is the best of the bunch this month from all points of view—tune, playing, and recording. Unlike most of the other tunes it has originality and is a definite whole. Apart from that it is played by a fine orchestra in its best form, and is perfectly recorded.

TANGOS

COL. 3870.—**Julian and **Melodie du Rêve* (the Denza Dance Band). This is poor representation for the tango, but we never tire of hearing *Melodie du Rêve*.

N.B.—In the above lists the titles of the best records are printed in heavy type (Clarendon), the rest in *italics*. Asterisks have been used as an additional aid in pointing out comparative merit either of the tunes or of the bands that play them.

When only one band is mentioned in describing a record it means that both tunes are played by the same band. (V.) after the name of a tune indicates that there is a vocal chorus of some kind or other. All records are 10in. unless otherwise described. The abbreviations of makers' names are obvious.

The prices of the records in the lists are as follows: Aco.: 10in., 2s. 6d. Columbia; 10in., 3s. H.M.V.: 10in., 3s. Parlophone: 12in., 4s. 6d.; 10in., 2s. 6d. Vocalion: 10in., 3s.

NEW-POOR RECORDS

(Machine used, Peridulce Cabinet; sound-box, Peridulce; needles, Euphonic.)

ACO.—From a purely light and essentially holiday issue I should put first Billy Desmond's POPULAR SONG, *Big White Moon*, because his sweet and at all times suave voice never wakes the shouting resonance of a recording horn or puckers up the recording diaphragm into blast ripples. (I never could understand why a horn or a diaphragm should ever have been used in acoustic recording; in my opinion neither the one nor the other was necessary.) G. H. Elliott, "The Chocolate Coloured Coon," is always charming, get his *Ukulele Dream Man* (2s. 6d.). For the youngsters do not fail to get the MARIMBA BAND WALTZ, *Most of all I want your Love* (2s. 6d.).

BELTONE.—First of these I put a really good ORCHESTRAL selection from the *Madame Butterfly* music (4s.). There is a pair of songs by Justine Griffiths, who has a CONTRALTO voice of very sweet quality, *I hid my love* (3s.). A SACRED number which is also an UNCOMMON RECORD is a pair of cornet and mustel organ arrangements, *Nazareth* (2s. 6d.). SCOTTISH RECORD: a very amusing recitation by a lady, *The Weeping Widow* (3s.).

HOMOCHORD.—First in this set is a clear electrical ORCHESTRAL recording of Ketelbey's *Cockney Suite*. Three half-crown discs. A straightforward MILITARY BAND reading of Gounod's *Funeral March of a Marionette* (2s. 6d.) comes next. There are two half-crown ORGAN discs, *Marche Flambeaux* and *Tannhäuser*.

IMPERIAL.—The Australian Commonwealth Band, some of whom I am informed are from the celebrated Steel Works Band and all of whom are natives of Australia, are now performing in this country. They are well-recorded in two two-shilling pairs, *Raymond Overture* and Brahms' *Hungarian Dances 5 and 6*. I think Teddy Brown's recordings are improving. Fox-TROT, *Moonlight on the Ganges* (2s.).

PARLOPHONE.—Here is a case where, in my opinion, the acoustic recording is preferable to the electric, Schubert's *String Quartet in D minor*, and the playing by Edith Lorand seems to be thoroughly in sympathy with the composer's always gentle mood; it runs to five discs at four and sixpence each. In entirely a different style the versatile Edith (this time with her orchestra) gives an English reading of a SELECTION from *The Mikado* (4s. 6d.), and it has as much tone as a band record. A delicate record by the Opera House Orchestra is the BALLET MUSIC from *Samson and Delilah*. The present issue of Ronnie Munro's dance records clearly shows that I made no mistake in thinking him to be at the very top of his profession, *Valentine* (2s. 6d.). Vincent Lopez has a really grand performance of the extraordinarily clever *Rhythm of the Day* (2s. 6d.).

REGAL.—The perfect surface of these records must always be remembered. The PIANOFORTE recordings were ever good and one could only desire more of them. This month I welcome Lillian Bryant in *Rustle of Spring* (2s. 6d.).

VELVET FACE AND WINNER.—Again, there is a real new-poor budget of high-class music well performed. Bach must head the list of writers, there is a Tausig PIANOFORTE arrangement of an *Organ Toccata and Fugue* (4s.) played by Marie Novello and lightly recorded. A vigorous record is the *Prelude, Chorale and Fugue*, Bach (4s.), played by the Scots Guards Band. There are two CELLO solos on one disc (4s.), a *Larghetto* by Mozart and a *Tarantelle, Op. 33* by D. Popper. The Palladium Octette have a light arrangement of the *Ballet Egyptien* on two half-crown discs. A glorious Italian TENOR song is rendered by Nicola Fusati in his native language: *Mattinata* (2s. 6d.). For light music the STRING TRIO AND HARP rendering of the exquisite little *By the Waters of Minnetonka* (2s. 6d.) must not be missed.

ZONOPHONE.—All who love CHOIR records must get *The Bells of St. Mary's*, although it is 3s. 6d. for a 10in. disc. SACRED: another of the perfect church choir and organ records, *O Jesus I have promised* (2s. 6d.).

ULTIMATE SELECTION.—PIANOFORTE: 10in., *Rustle of Spring* (REGAL); 12in., *Organ Toccata and Fugue* (V.F.). ORCHESTRAL BALLET MUSIC: *Samson and Delilah* (PARLO.). ORCHESTRAL SELECTION: *Madame Butterfly* (BELTONE). ORCHESTRAL SUITE: *Cockney Suite* (HOMO.). MILITARY BAND: 12in., *Prelude, Chorale and Fugue* (V.F.); 10in., *Funeral March of a Marionette* (HOMO.). TENOR: *Mattinata* (V.F.). POPULAR SONG: *Big White Moon* (ACO). CHAMBER MUSIC: *Schubert Quartet in D minor* (PARLO.). CELLO: *Larghetto* (V.F.). CHOIR: *The Bells of St. Mary's* (ZONO.). SCOTS RECORD: *The Weeping Widow* (BELTONE). LIGHT MUSIC: *By the Waters of Minnetonka* (V.F.). WALTZ: *Most of all I want your Love* (ACO). FOX-TROT: *Valentine* (PARLO.). SACRED: *O Jesus I have promised* (ZONO.). UNCOMMON RECORD: *Nazareth* (BELTONE). H. T. B.